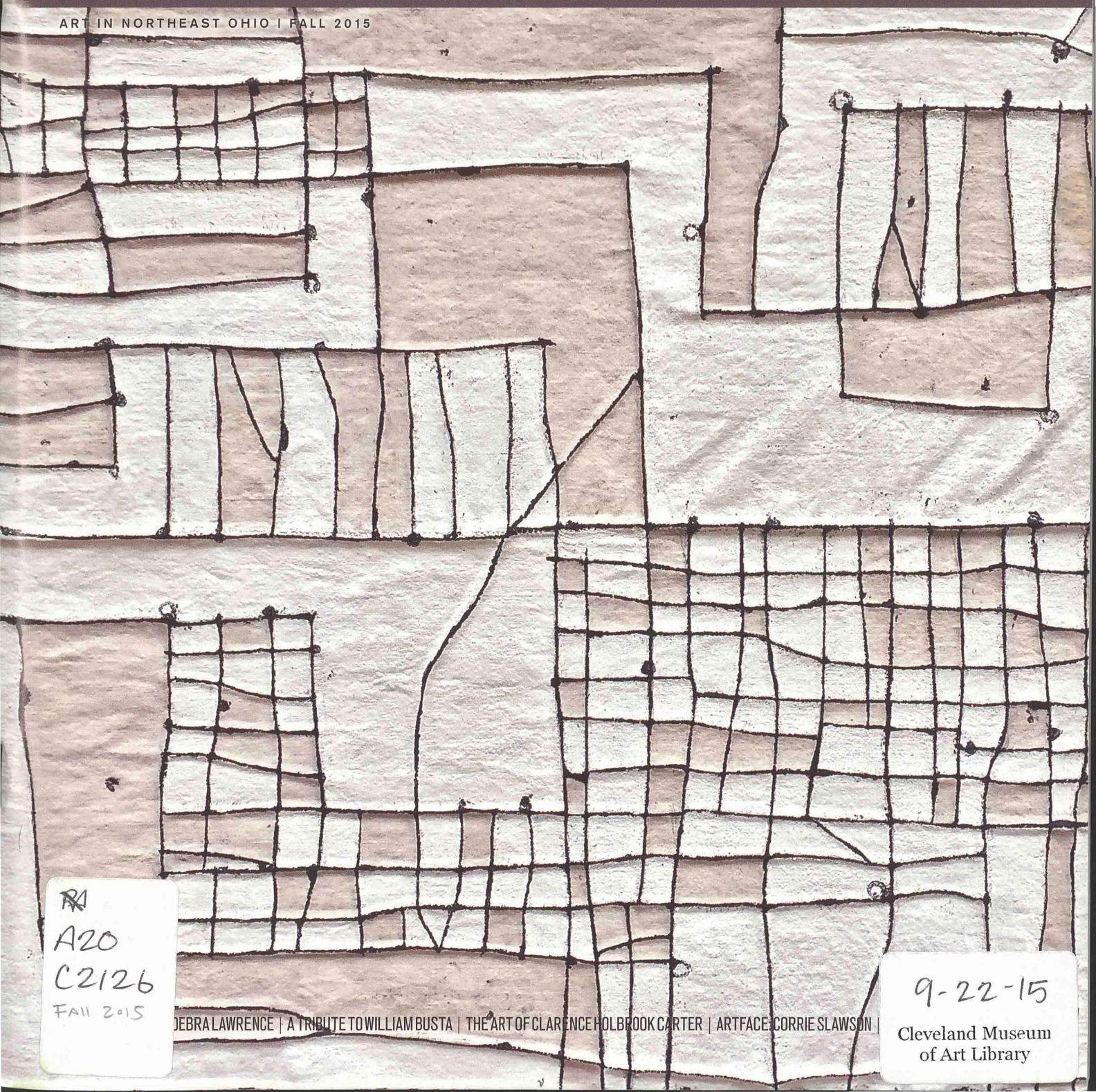
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | FALL 2015



DEBRA LAWRENCE | A TRIBUTE TO WILLIAM BUSTA | THE ART OF CLARENCE HOLBROOK CARTER | ARTFACE: CORRIE SLAWSON |

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Photography + Video
Department

cuyahoga
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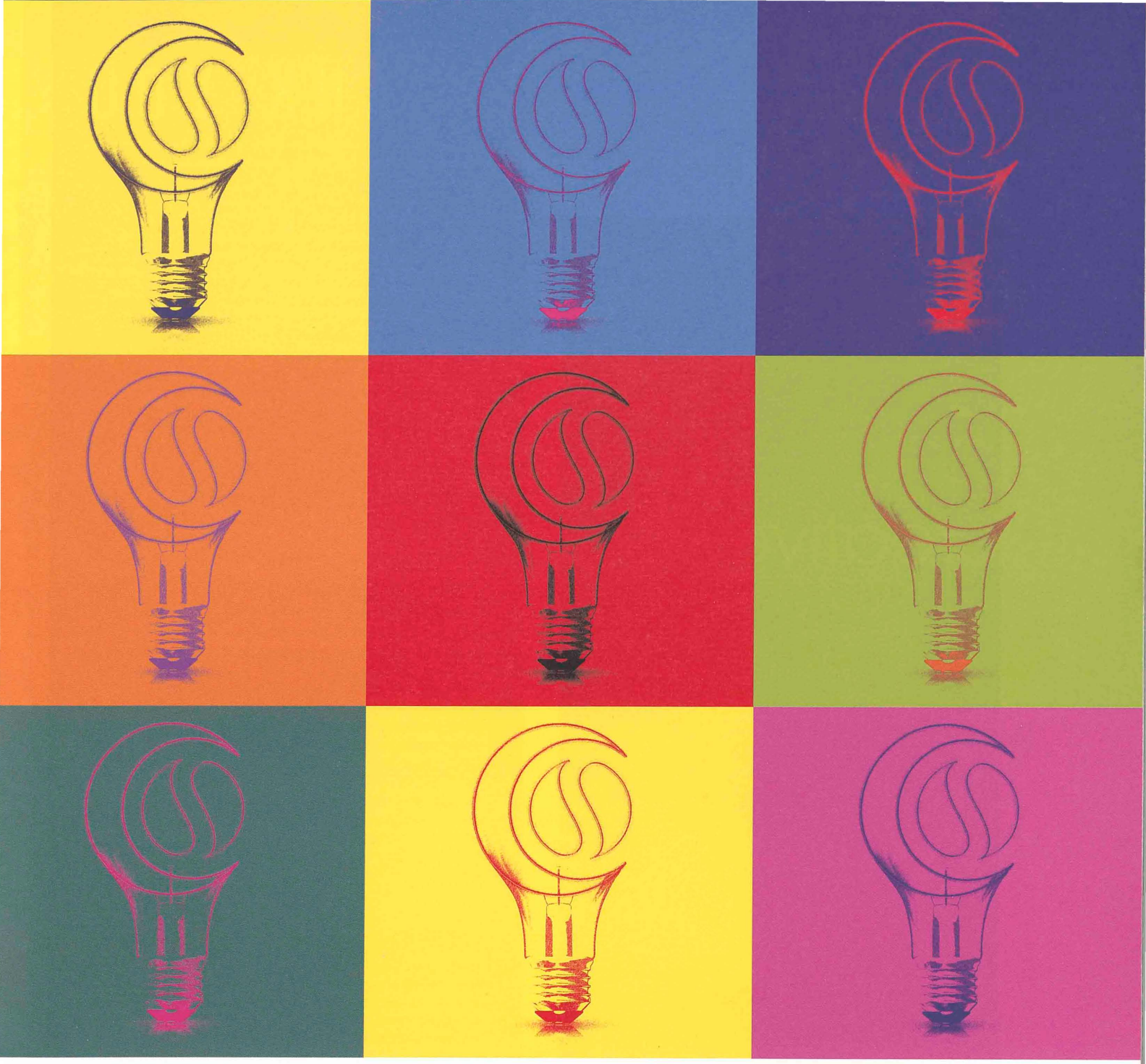

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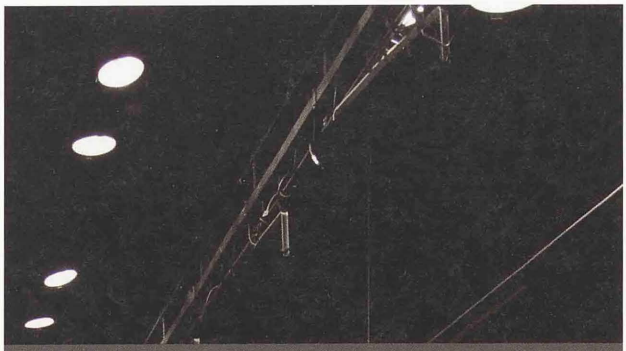

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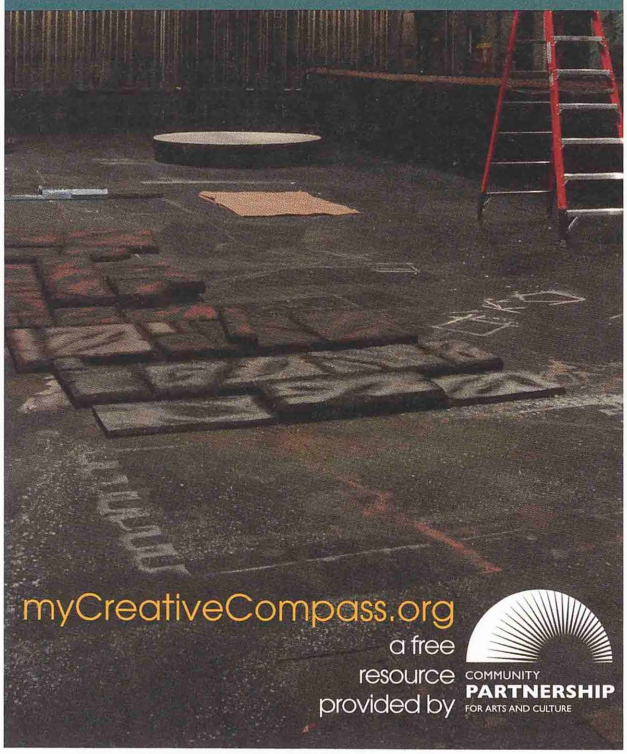

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THANK YOU

It may seem odd to readers to thank the IRS for anything, let alone for speed, but that is exactly where we find ourselves.

Having heard that it can take the better part of a year – sometimes even more--for the federal agency to process applications for tax-exempt nonprofit status, Collective Arts Network staff began working with Ioana Ciopraga and Andrew Murphy at the Milton Kramer Law Clinic at Case Western Reserve University in the Fall of 2014. They completed the application in March, 2015, and with the approval of CAN's newly appointed Board of Directors, filed the application. Just over two months later, the IRS responded with a letter indicating that our status as a 501(c)3, tax-exempt nonprofit organization had been approved.

So for surprising efficiency and an agreeable outcome, to the Internal Revenue Service of the United States of America: Thank you.

Not only do we thank the IRS, but also Ms. Ciopraga and Mr. Murphy for their work, the CWRU Law Clinic for their support, CAN's Board of Directors for taking up the charge, and all the people who have helped CAN come this far. Thank You.

Michael Gill
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Editor / Publisher, CAN Journal

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IN THE EYES OF POSTERITY

"In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music ..."

This was a statement of the President's Commission on National Goals, established by President Dwight Eisenhower in 1960. The Commission's work eventually led to the creation of the National Endowment for the Arts, in 1965.

The report goes on to say some very lofty things about the place of the US in history and its role as a nation leading the world. Something it doesn't say outright is that prior to the federal government's investment through the NEA, there was a significant dearth of arts access between the coasts. Sure, New York, Cleveland and a handful of other wealthy industrial cities had art museums, orchestras and play houses. But beyond those, in terms of arts access for the vast majority of people, there wasn't much.

In fact, much of the artistic energy that surrounds us now in Cleveland developed after a much more recent public investment—the voter-approved creation of Cuyahoga Arts and Culture. Since 2006, CAC has distributed more than $125 million to more than 300 organizations in Cuyahoga County (not CAN), which has made the region a national leader in local public support for the arts, and played a key role in the revival of neighborhoods and the national recognition of what a great place Cleveland is. The following pages are packed with details.

By now, anyone reading this knows that the cigarette tax that provides funding for CAC will be on the November ballot.

One of the most pervasive arguments against it is that the resultant funding benefits primarily the rich, the so-called "elite." In reality the opposite is true.

In the past, prior to public, government investment—and with it the power to make public access and impact a part of funding criteria—art was available only to wealthy people. Kings and courtesans had their portrait artists and orchestras. Peasants could play drums as they marched off to war.

To say that public funding for the arts—specifically through CAC—benefits mostly the rich is not only to ignore the historic impact of public funding, but also the present day reality of arts access. It's a shocking denial of the broad impact the arts have on children and in poor neighborhoods. Those of us who recognize artistic expression as a basic human need, who see arts programming steadily whittled away and cut entirely from city schools, who have watched children develop confidence as they have found their talents in any art form—we cannot stand in slack-jawed silence in the face of such ripe balderdash.

THE PROPER RESPONSE IS TO GET INVOLVED

The proper response is to get involved, and ultimately to vote. Go to acac2015.org to volunteer with the campaign. Mark election day, November 3, 2015 on your calendar. Renewing the tax to support Cuyahoga Arts and Culture is the only county-wide issue on the ballot. In the mean time, I look forward to seeing you at the shows.

Michael Gill
Editor/Publisher

know

that art can make us see the world differently.

The arts serve as a source of inspiration for us all. That's why PNC supports the CAN Journal, which gives a voice to so many community arts organizations.

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ART IN NORTHEAST OHIO | FALL 2015

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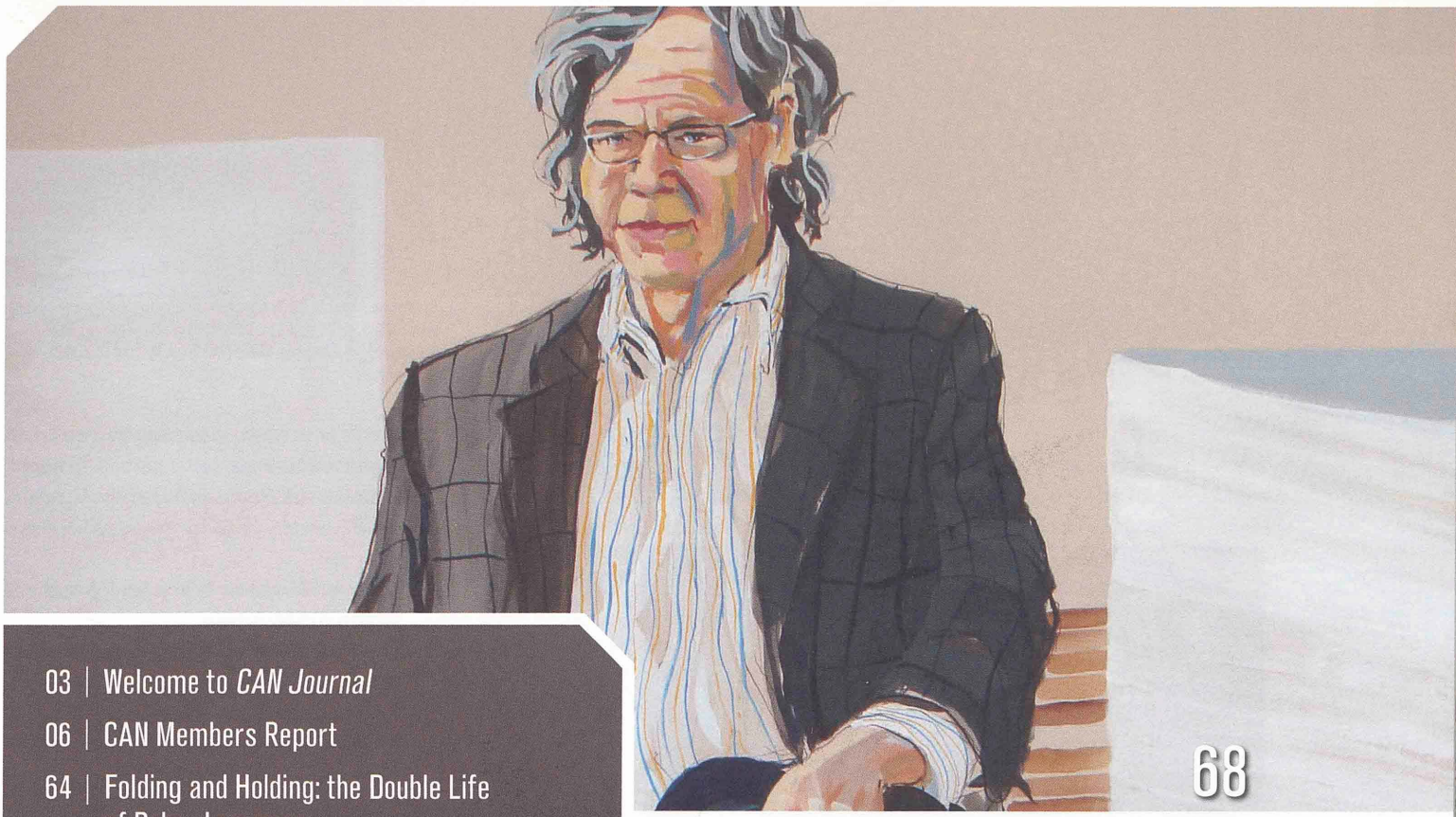

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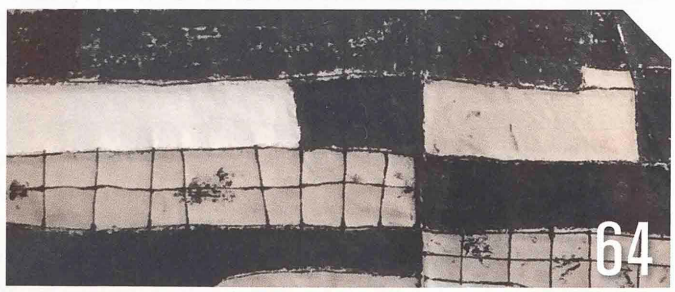

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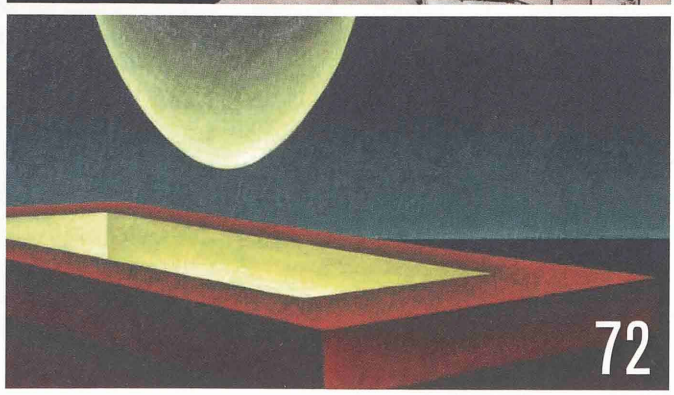

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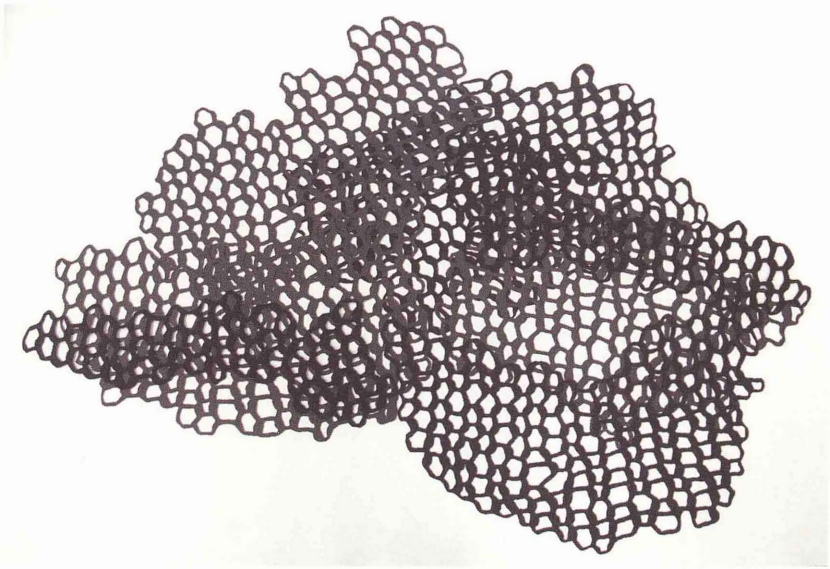
COVER IMAGE: Debra Lawrence, "What You See Is What You Get," oil and oil stick on antique linen, 2014. Exhibited in the New Voices exhibition at Lawrence Fine Art, East Hampton, New York, in July, 2015.

Akron Art Museum presents *Specter, Choice,* and *Extended Moments*

by Akron Museum of Art Staff



El Anatsui, Dzesi II, 2006, Aluminum liquor bottle caps and copper wire, 117 in. x 195 in. x 8 in. Collection of the Akron Art Museum. Purchased, by exchange, with funds from Mr. and Mrs. Charles S. Reed II.

ABOVE: Charles Beneke, Plume, 2013, Laser cut paper, 24 x 36 in. Courtesy of the artist.
LEFT: Charles Beneke, Splendor, 2013. Courtesy of the artist.

Charles Beneke: *Specter*

Specter is an installation that envelops visitors in a swirl of handprinted wallpaper, relief and monoprint prints. The work by Charles Beneke, Professor and Printmaking Area Coordinator at the University of Akron's Mary Schiller Myers School of Art, offers pleasure in its lush surface decoration and a stark reminder of our penchant for excess and its impact.

In *Specter,* representational patterns of vegetation drawn from Dürer prints and the artist's garden morph into abstract patterns which fan out over wall surfaces and into space. As they project from the wall, the elements amass in a figurative parallel of the human-made accumulation of carbon and greenhouse gas that endangers our planet. Irregularity yields to an ordered repetition that references both the direction of the prevailing winds in Northeast Ohio and diagrams charting rising levels of atmospheric carbon. As the form reaches a visual crescendo, it spirals onto itself with cyclonic, vortex-like force, snaking across the gallery. This sinister structure culminates in a dark void, spilling black paper carbon atoms across the floor.

Visitors to *Specter* are also encouraged to consider modifying their consumption patterns with *Trade Your Carbon for Art,* Beneke's offer to take away a print in exchange for a promise to reduce their personal carbon footprint. *In the Judith Bear Isroff Gallery August 1, 2015- January 3, 2016*

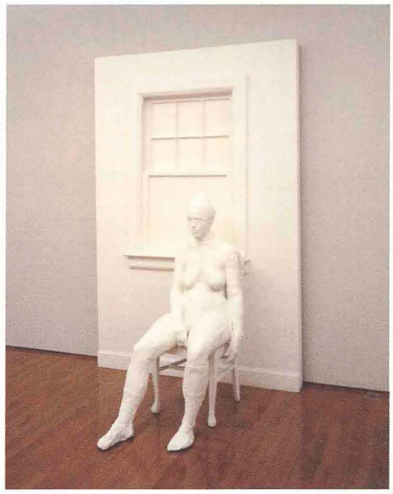
Choice: Contemporary Art from the Akron Art Museum

Groundbreaking exhibitions for artists such as Julian Stanczak, and prescient purchases, including El Anatsui's *Dzesi II* in 2006, have been instrumental in creating the Akron Art Museum's outstanding contemporary art collection. This fall, a number of highlights from the collection, including works by Lee Bontecou, Al Held, and Christian Marclay as well as Julian Stanczak, Mathew Kolodziej, David Salle and El Anatsui, will travel to the Transformer Station.

The selection documents the museum's sagacious purchases and collecting strategy that includes showcasing acquisitions by internationally recognized artists alongside important work by Northeast Ohio artists. The museum's outstanding photography collection is represented by signature works by Sophie Calle, John Coplans, Lorna Simpson and Hiroshi Sugimoto. *Choice* is part of an expansive outreach initiative to share the Akron Art Museum collection with the Northeast Ohio community, while inviting Ohioans to enjoy modern and contemporary art in Akron's masterpiece art museum building, engage in

Andrea Modica, Scuola Venturi, Modena, Italy, 2010, platinum palladium print, 10 x 8 in., Courtesy of the artist.

Installation view of James Gobel, I'll Be Your Friend, I'll Be Your Love, I'll Be Everything You Need, 2009 (reproduction). Photo: Brent V. Media



George Segal, Girl Sitting Against a Wall II, 1970, Painted wood, plaster and glass. 91 in. x 60 in. x 40 in. Collection of the Akron Art Museum. Purchased with funds from the Fiftieth Anniversary Gala.

activities in its new public garden and explore meaningful art experiences in the community. *At the Transformer Station, September 11 through December 6, 2015*

Andrea Modica: *Extended Moments*

Extended Moments celebrates the work of Andrea Modica, a photographer noted for her meticulous craftsmanship and evocative narratives. Modica, who is the recipient of the Akron Art Museum's 2015 Knight Purchase Award, teaches at Drexel University in Philadelphia and has received many honors for her work. The artist is noted for her use of traditional processes—an 8 x 10 inch view camera and platinum palladium contact printingto achieve lush tones and rich visual statements. Modica speaks about the physicality of the view camera and the set-up time required to operate it as necessitating her sustained attention, amplifying her understanding of her subjects. This quality is augmented by Modica's practice of working in series, which have included explorations of skulls from a psychiatric hospital grounds, teenage best friends and Philadelphia Mummers.

Extended Moments focuses on photographs Modica has taken in Italy, where she has spent significant time. Images the artist has taken on repeated visits to that country represent a range of her interests—women and girls, youth friendships, landscape, still life and—more recently—horse hospitals. Modica's photographs of Italy in *Extended Moments* are framed by images from series she has undertaken exploring the lives of families in upstate New York, owners of a slaughterhouse in Colorado, and Philadelphia Mummers. *In the Fred and Laura Ruth Bidwell Gallery October 10, 2015-February 21, 2016*

InsideIOut
#InsideOutAkron

InsideIOut is a community activated art project that brings thirty high quality reproductions of artwork from the Akron Art Museum's collection into the neighborhoods and outdoor spaces around Akron. The framed images are placed in individual communities, often clustered within bicycling or walking distance, to enable residents to discover art in unexpected places. Working with community partners throughout the city, the art museum seeks to spark conversations about the art, provide opportunities for site-specific programming—such as bike tours, street festivals, and photo contests—and stimulate ideas and creativity through art. InsideIOut is modeled on a program that was originally implemented by the Detroit Institute of Arts and is funded by the John S. and James L. Knight Foundation. The InsideIOut exhibition period for fall 2015 is August through October and includes the West Hill & Highland Square neighborhood, Cuyahoga Falls and The University of Akron & University Park. More information about InsideIOut can be found at AkronArtMuseum.org.

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

STAGED | THROUGH SEPTEMBER 27
***PROOF:* PHOTOGRAPHS FROM THE COLLECTION** | THROUGH OCTOBER 25
CHARLES BENEKE: *SPECTER* | THROUGH JANUARY 3, 2016
WIZARDS OF POP POP UP BOOKS | OPENS SEPTEMBER 24, 2015
NEO GEO | OPENS NOVEMBER 21, 2015

Neighborhoods and International Perspectives at Harris Stanton

by Ellie Kaiser

LEFT: Diane Pribojan, House with an Oak Tree, Acrylic on Canvas. RIGHT: Yuji Hiratsuka, Dining Out, Intaglio 6/10

OPENING our fall season at the Harris Stanton Gallery in Cleveland is the group show *Cleveland Neighborhoods* on August 28. This exhibition will feature four talented local artists: Tom Roese, Christine Ries, Glen Ratusnik, and Diane Pribojan. Each approaches the Cleveland Neighborhood concept with surprisingly different viewpoints. Roese's focus will primarily be on the homes and buildings of the Tremont neighborhood. He plays with the sense of space and perspective, while keeping the architecture decidedly recognizable. His urban residences directly contrast to the work of Roese's former student, Glen Ratusnik, who is focusing on a series of imagery of Wendy Park, a small Metropark reservation on Lake Erie. His landscapes are soft and mist-enshrouded, and give just a hint of human impact on the ethereal nature scenes. Christine Ries's oil paintings give much more of a focus to human interaction with their surroundings, incorporating portraiture into her cityscapes. Her bright works are in a neo-fauvist style. Typically working with the same energetic hues, Diane Pribojan moves her subject matter to the suburbs, depicting the cottages, colonials and bungalows that make up the surrounding Cleveland neighborhoods. She flattens her images, only hinting to three dimensionality.

In Akron, the first event of the fall will be our 22nd annual Art Auction benefitting the Akron Art Museum. A portion of the proceeds are donated to the Museum to use as they see fit. Over 80 works by international and regional fine artists and craftspeople will be available for bidding at a discounted starting price. The work will be on display at the gallery starting Friday, September 18. Bidding will continue for a week and culminate with a vodka tasting party Friday September 25, from 5:30 – 7:30 p.m. The general public is invited to enjoy the fun, festivities and bidding for a $10.00 admission charge which is fully donated to the Museum.

For the second year in a row our Cleveland Gallery will present our International Exhibition. This exciting show will feature artwork from all over the world, unavailable at any other regional gallery. Gallery favorites such as Yuji Hiratsuka, Alexander Befelein, and Miguel Olivares will have new works on view. Akron will finish the fall season with a local focused exhibition of printmakers all working in the Northeast Ohio region.

We are excited to present our fall exhibition schedule to Northeast Ohio as it encompasses three components that as a gallery we are steadfastly committed to; exhibiting the finest regional art, bringing the global art market to this region, and supporting the world class non-profit art institutions right here in our backyard.

Harris Stanton Gallery
2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland
1370 West 9th Street
Cleveland, OH 44113
harrisstantongallery.com

AKRON LOCATION:

ART-TINI AUCTION | SEPTEMBER 18-25

OHIO PRINTMAKERS | NOVEMBER 13- DECEMBER 12

CLEVELAND LOCATION:

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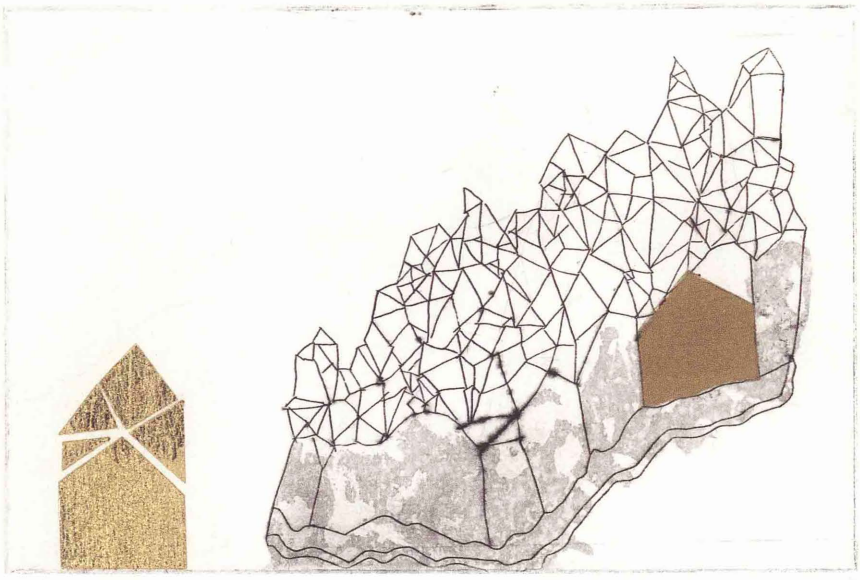
The Most Important Collaboration of All

by Nancy Walters Heaton



ABOVE: "Mineral Triangulation", etching. Jen Craun explores various processes of excavation and refinement.
RIGHT: CAC funding has been vital to BAYarts mission to serve west shore communities.

TALKING about the upcoming tax renewal in *CAN Journal* is preaching to the choir, I get it. And I'm guessing this won't be the only article in this issue that addresses the levy. From early counts, it seems promising that the levy will be renewed, but in the wise words of someone in the know, we can't take anything for granted and should assume nothing.

It's a no-brainer for those of us who benefit from Cuyahoga Arts & Culture Funding (CAC): we know that the collective passion that has lit this town on fire culturally, economically and socially began with CAC funding fueling it. Least we forget, only a few years ago, there may have been a smattering of cultural events to chose from each month in contrast with today when our "good problem" is how to choose from the many possibilities on pretty much any given day: which neighborhood festival, gallery opening, performance or workshop to attend, and while we're there, which restaurant or business to patronize? It is the very reason this magazine came about: traditional media could no longer support coverage of this expansive slate of offerings. And if you haven't noticed, this rag gets thicker and thicker with each issue.

This levy is not just about the arts. It's about how the arts rejuvenate neighborhoods, create jobs, influence tourism and (let's face it) what makes this fun-loving town so awesome. The most important collaboration of all? If you are reading this journal you already play a part: so pass it on, make some (friendly) noise to your legislators, stay informed and keep the conversation going. Cleveland has been a subject in countless top ten lists nationally because we're making a difference in our own backyards.

Moondance: BAYarts honors Liz Maugans Sept 12

Please join us at BAYarts Moondance benefit when we honor Liz, greater Cleveland's great connector: advocate for artists; founder of Zygote Press and the CAN Journal, winner of countless awards and so much more. Details and tickets: www.bayarts.net.

Call for artists:

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***OUTSIDE THE CLASSROOM:* BAYARTS FACULTY EXHIBITION**
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A TRIBUTE TO BOB MOYER | SEPT. 18- OCT. 10. OPENING RECEPTION 7-9 PM FRIDAY, SEPT 18

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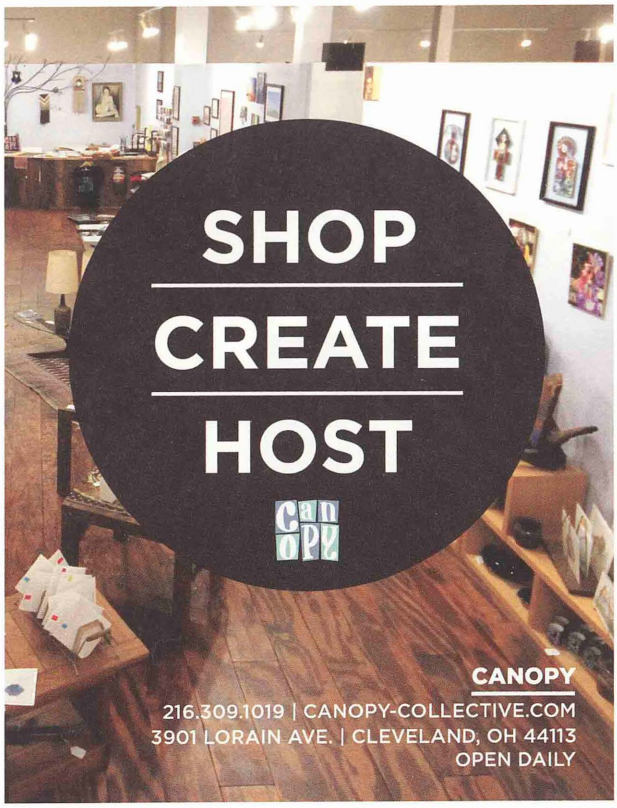

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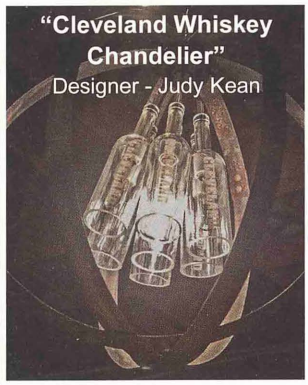

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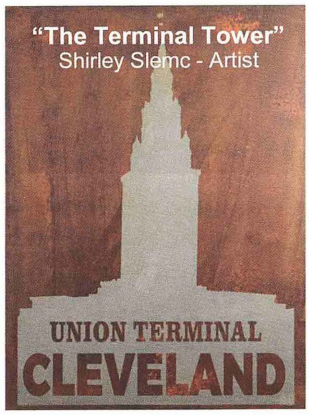

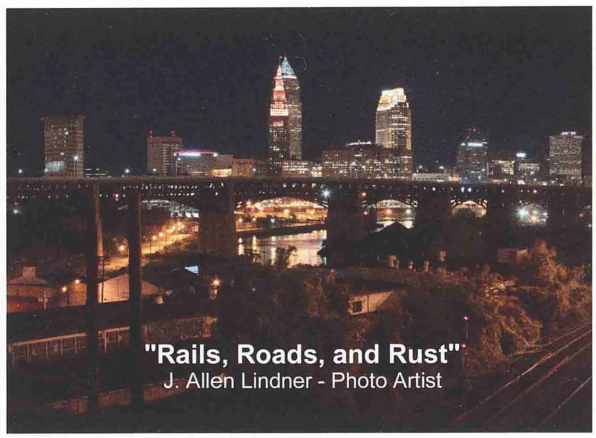

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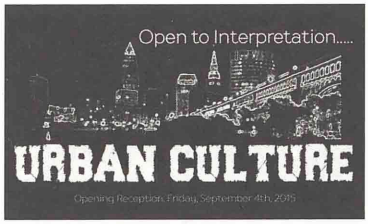
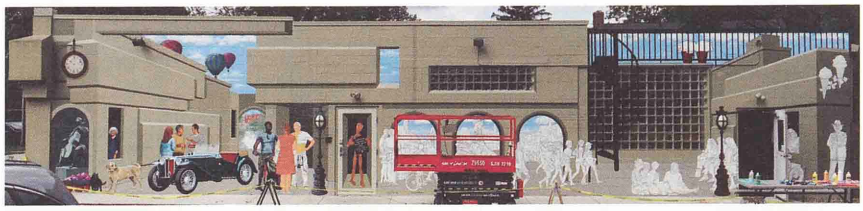
Valley Art Center: *Open to Interpretation* by Liz Fincun

Open to Interpretation: Urban Culture Art Exhibit
Opening Reception 6 – 8 pm Friday, September 4, 2015



Because Urban Culture has different meanings to different people, Valley Art Center is creating a platform: Open to Interpretation: Urban Culture Art Exhibit; a call for artists of any medium to. We think it's a much needed conversation, and predict it will be a dynamic and intriguing exhibit. It is important to be flexible and fluid in our understanding of it and in the way that we define all of the things it has been, is, and will be. Free & Open to the public. On display through October 14, 2015.



ABOVE: Valley Arts Center celebrates the completion of its controversial mural September 27. BELOW: Valley Arts Center offers six sessions of classes each year. Fall sessions begin September 7 and October 26.

Art Classes and Workshops

Valley Art Center holds 6 class sessions annually. Each session is six weeks with classes meeting once each week. Workshops may be a one-time meeting, or depending on the medium or process, the workshop may meet more than once. Fall I Session: September 7 – October 18. Fall II Session: October 26 – December 13, skipping the week of Thanksgiving.

Mural Celebration

It's been a long journey, but finally we can celebrate the completion of the first mural in Chagrin Falls. 2 – 4 pm Sunday, September 27, 2015

Valley Art Center Clambake

Annual clambake fundraiser. Enjoy a flight of local craft beers along with your bake! 5:30 – 7:30 pm Saturday, October 17

44th Annual Juried Art Exhibit

Jurors: Mark Yasenchack – Ceramics; Tom Huck - Art Curator at University Hospitals; Deborah Pinter - Photography and Printmaking. Opening Reception: 6 – 8 pm Friday, November 6

Artists living within a 250-mile radius of Chagrin Falls are again invited to submit artwork for consideration to this most prestigious annual exhibition! With a long tradition in the Chagrin Valley this show enjoys continued support from the community and the artists. Each artist is invited to submit up to 2 pieces in any art medium. Work will be judged on quality, originality, concept, design and technique to receive cash awards for Best of Show, 1st, 2nd, 3rd Place and several community sponsored awards; Hardy Watercolor Award, The Phyllis Lloyd Memorial Award. Free & Open to the public. On display through December 23, 2015.

Valley Art Center
155 Bell Street
Chagrin Falls, OH 44022
valleyartcenter.org
440.247.7507

URBAN CULTURE | OPENING RECEPTION 6 - 8 PM FRIDAY SEPTEMBER 4. EXHIBIT THROUGH OCTOBER 14
FALL ART CLASS SESSION 1 | SEPTEMBER 7 - OCTOBER 18
FALL ART CLASS SESSION 2 | OCTOBER 26 - DECEMBER 13
MURAL CELEBRATION | SUNDAY, SEPTEMBER 27
VALLEY ART CENTER CLAMBAKE | SATURDAY, OCTOBER 17
44TH ANNUAL JURIED ART EXHIBIT | OPENING RECEPTION 6 - 8 PM FRIDAY, NOVEMBER 6

The HOLDEN Arboretum

The Murch Canopy Walk
with the Kalberer Emergent Tower

Opening September 14, 2015

9550 Sperry Rd | Kirtland, OH | holdenarb.org

Heights Arts presents rising local artists in *Emergent 2015*

by Mary Ryan

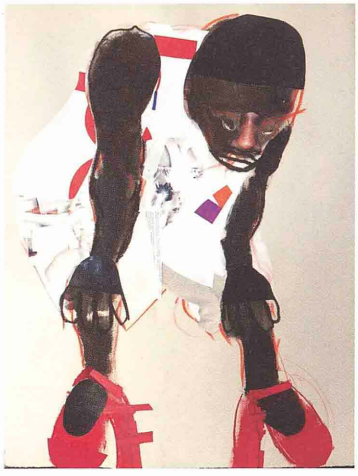
HEIGHTS ARTS continues to celebrate the finest "local produce" of Northeast Ohio with a new annual exhibition, *Emergent 2015*, opening Friday, September 4 and running through October 17. The show features artists who graduated from area art programs in recent years and are now producing significant work.

Throughout history, many regions have provided fertile environments for vibrant artistic production, and Northeast Ohio during recent decades has produced a steady stream of accomplished visual artists trained at institutions including the Cleveland Institute of Art, Kent State University, Cleveland State University, the University of Akron, Oberlin College, and other fine studio art programs.

Eleven artists are included: Joanne Arnett, Jerry Birchfield, Abbey Blake, Robert Coby, Matthew Gallagher, Clotilde Jiménez, Joshua Maxwell, Bridget McGuire, Joseph Minek, Nicholas Skowron, and Shawn Watrous.

Join us on Thursday, October 1 at 7 p.m. for an artist talk and reading of original poems by local writers, created in response to the works on view.

Emergent 2015 is the first exhibition in Heights Arts' recently renovated gallery, which was funded by a gift from the Jean, Harry and Brenda Fuchs Family Foundation. In recognition of the Fuchs family commitment to the creative spirit of the Heights, the renovated exhibition area will be named in their honor, with a spotlight exhibition of paintings by Brenda Fuchs featured as part of Heights Arts' reopening celebration on September 4, 6 -9 pm.

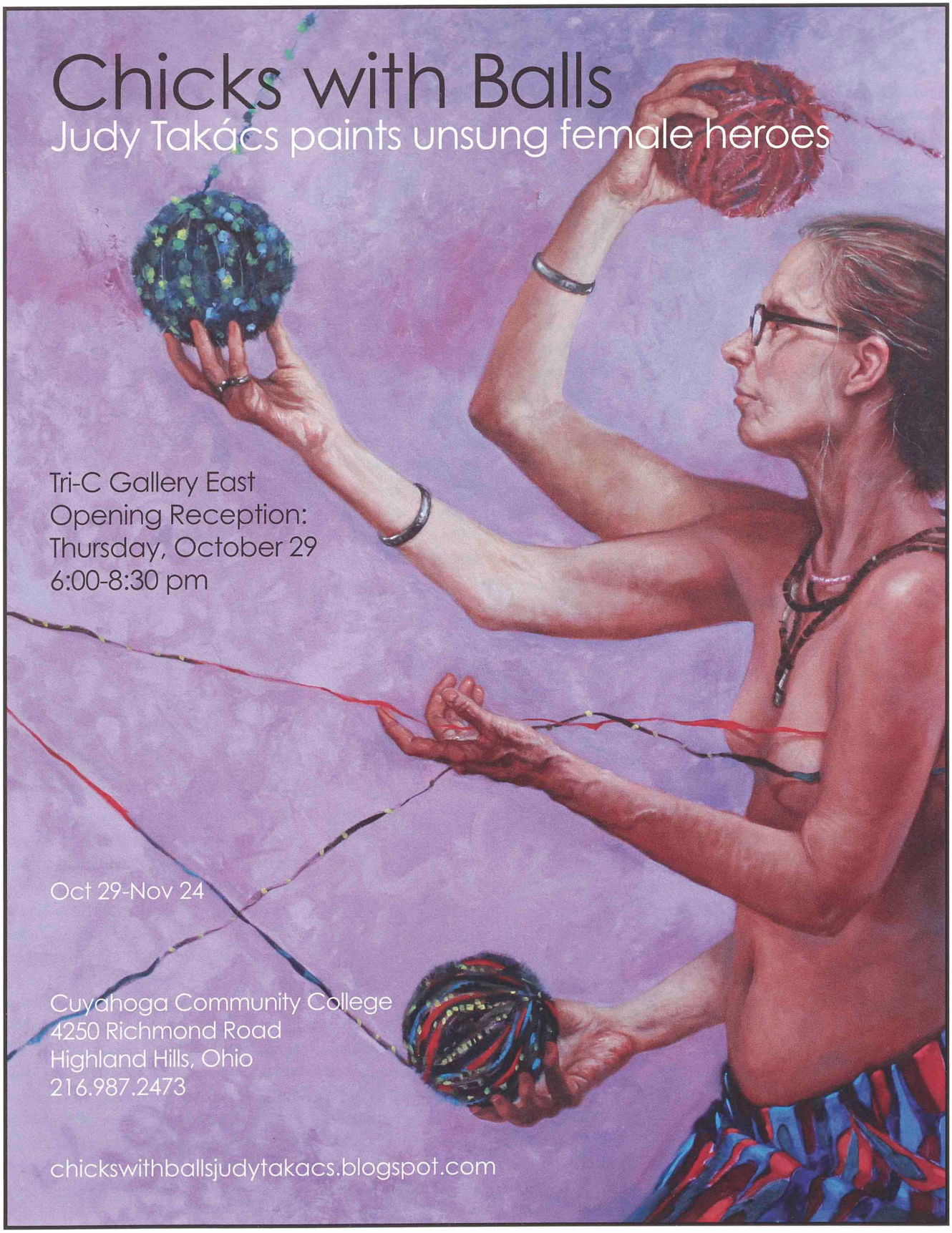


Man in Heels, by Clotilde Jimenez

Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
216.371.3457
heightsarts.org

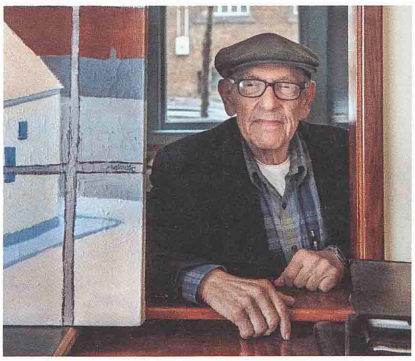
NINE MUSES ART GALLERY
Located in the heart of Barberton's Arts & Entertainment District,
we are excited to bring you a new exhibition every month.
Upcoming Exhibitions:
September 25, 2015 - "Picture This" Photography Group Show
Reception 5-9 - Show Runs September 25th - October 17th
October 23, 2015 - "Sachrinne" Art of Mori Clark
Reception 5-9 - Show Runs October 23rd - November 29th
December 4, 2015 - The Art of Daena Urbanski
Reception 5-9 - Show Runs December 4th - January 2nd
January 8, 2015 - The Art of Michael McCullough
Reception 5-9 - Show Runs January 8th - February 20th
More info at: www.NineMusesArt.com
584 W. Tuscarawas Ave. Barberton, OH 44203 | 234-571-2721 | #NineMusesArt


Chicks with Balls
Judy Takács paints unsung female heroes
Tri-C Gallery East
Opening Reception:
Thursday, October 29
6:00-8:30 pm
Oct 29-Nov 24
Cuyahoga Community College
4250 Richmond Road
Highland Hills, Ohio
216.987.2473
chickswithballsjudytakacs.blogspot.com

Winners of the 2015 Cleveland Arts Prize

Special Prize Recipients

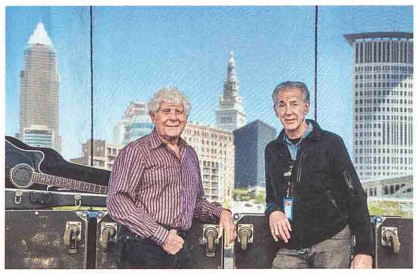
The Robert Bergman Prize recognizes passionate leadership from artists who have broadened their field, and whose life communicate the joy and deep human relevance of the arts.



William Gould is an artist of multiple talents who has had a significant impact on the Cleveland urban landscape. In 1961, he established Gould/Associates, Inc., an award winning architecture and planning firm that provided a full range of services. From 2001 to 2010, as a founder of ArtSpace Cleveland, he helped the Cleveland City Council to enact legislation that allows artists to live and work in vacant and underused buildings in the St. Clair-Superior neighborhood. Since 2009, he has worked as a consultant to Urban Renewal Plans in older cities in Ohio. Gould has served on the board of the Cleveland Restoration Society, as a member of the GCRTA Transit Oriented Design Committee, and on the Cleveland Heights Planning Commission. He earned his BA in Architecture the University of Michigan in 1952 and an MA in Urban Studies/Affairs at the Cranbrook Academy of Art in 1957.

The Martha Joseph Prize recognizes individuals or organizations whose exceptional commitment, vision, leadership or philanthropy have made a significant contribution to the arts in Northeast Ohio.

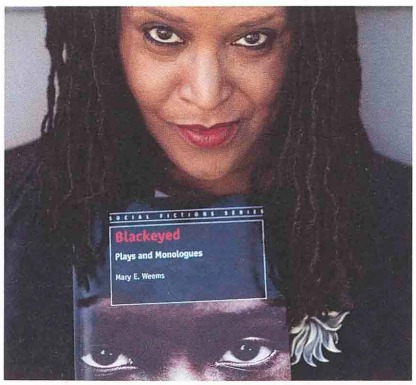
Mike and Jules Belkin launched Belkin Productions in a 6' x 8' room in the back of their family clothing store at W. 25th and Clark Ave. in 1966. The sons of immigrants took a



risk on show business, launching their careers with a co-bill of The New Christy Minstrels and the Four Freshmen. Lackluster attendance left them with a $35 loss, but a redoubled desire to succeed. They went on to book folk and jazz all-stars and emerging rock bands, and expanded their operation throughout the Midwest, and quickly became leaders in a worldwide industry. Their work made Cleveland the most coveted stop between Los Angeles and New York. The economic impact of their efforts will resonate long after the final bows of the musicians. Today, many experts credit their endeavors as the foundation that helped land Cleveland the Rock and Roll Hall of Fame and Museum. Throughout their careers, the Belkin brothers have always remained loyal to their hometown. They continue as influential advocates and supporters for the arts, education, music, and film.

Emerging Artist Awards

Gianna Commito (Visual Arts) was born in Sea Level, NC, but has spent the majority of her career in Kent, OH. Her works have been featured in diverse galleries, from the William Busta Gallery in Cleveland and Rachel Uffner Gallery in New York to the Mary Elizabeth Dee Shaw Gallery at Weber State University, Ogden, UT. Her drawings and paintings, she says, are derived from different architectural spaces and building blocks, either through the literal representation of wood and bricks, or by the physicality of the painted, sanded, and burnished surface as a stand-in for actual structural forms. Earlier this year, *New York Times* critic Roberta Smith wrote, "The effect is of looking into a broken kaleidoscope, its elements askew in a shallow space. Sense cannot be made of this carefully worked out confusion and the shadowy hall-of-mirrors puzzles it creates, but the modest scale keeps the eye engaged, on intimate terms." Her work has been reviewed in numerous publications and received many awards and residencies, including grants from the Pollack-Krasner Foundation, Yaddo and the MacDowell Colony.



ALL PHOTOS BY ROBERT MUELLER

Mary Weems, PhD (Literature) was the first African American Poet Laureate of Cleveland Heights (2007-2009). Weems has authored and/or co-edited eight books, including *Cleveland Poetry Scenes: A Panorama & Anthology, Poetry Power, Public Education and the Imagination-Intellect: I Speak from the Wound in my Mouth, Working Hard for the Money: America's Working Poor in Stories, Poems, and Photos,* and *An Unmistakable Shade of Red and the Obama Chronicles,* which was a finalist for the Ohioana Book Award for poetry in 2009. She has published in a variety of journals, including *The African American Review, Qualitative Inquiry, Obsidian III* and *xcp: Cultural Poetics.* Her work has also appeared in numerous anthologies. Weems won the Wick Chapbook Award for *white* in

1996, and in 1997, her play *Another Way to Dance* won the Chilcote Award for The Most Innovative Play by an Ohio Playwright. Most recently, her play *Purses* was performed at Karamu House. Another of her plays, *Truth Out,* had a dramatic reading in FusionFest at the Cleveland Play House.

Mid-Career Awards

Felise Bagley (Dance) has worked with GroundWorks DanceTheater since her debut with the company in 2001. A native New Yorker, Bagley was a merit scholarship recipient to the Alvin Ailey American Dance Center and the Joffrey Ballet School, and performed as a guest artist for both professional companies. She has danced professionally with the Joyce Trisler Dance Company, Philadanco, Elise Monte Dance Company, Festival Ballet of Rhode Island and was a principal dancer with the Ohio Ballet. She has worked in both TV and film, and is featured in the book, "The Joffrey Ballet School's Ballet Fit." Bagley has appeared in other films and TV shows, including *Fun Size* (Paramount Pictures, 2011), and has been featured in *Vogue* and *Vanity Fair.* She has collaborated with choreographers and dance artists, including Gerald Arpino, Talley Beatty, Lynne Taylor-Corbett, Beth Corning, Gina Gibney, Judith Jameson, Dianne McIntyre, Heinz Poll and David Shimotakahara.

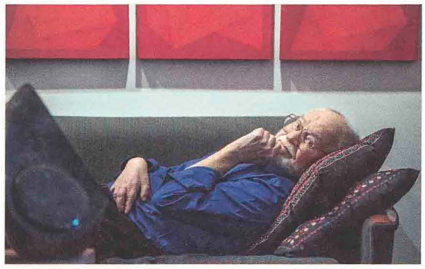
Michelangelo Lovelace (Visual Arts) has chronicled Cleveland life for more than 20 years. His works appear in the permanent collections of the Cleveland Art Association, the Springfield Art Museum and Progressive. As one of *Cleveland Magazine's* Most Interesting People in 2008, he said "If I'm not painting, I'm drawing. If I'm not drawing, I'm researching galleries. Every piece is like a diary, a moment

in time." Born Michael Anthony, the Cleveland native's childhood friends nicknamed him Michelangelo for his obvious passion for art. Upon entering the Cleveland Institute of Art in 1985, he legally changed his name to Michelangelo Lovelace. His animated and vibrant style is reminiscent of folk and outsider art. His paintings are visual documentations of life in many of America's inner cities. Last year, the Community Partnership for Arts and Culture recognized his achievements with a Creative Workforce Fellowship.

Lifetime Achievement Awards

H. Leslie Adams (Music) works have been performed by the Prague Radio Symphony, Iceland Symphony, Buffalo Philharmonic and Indianapolis Symphony, and have been commissioned by The Cleveland Orchestra, Ohio Chamber Orchestra, Cleveland Chamber Symphony, the Paul Kaye Singers in Minneapolis, the Center for Black Music Research in Chicago, and the Historic First Presbyterian Church in East Cleveland, among others. Adams holds degrees from Oberlin College, California State University Long Beach and Ohio State University. The H. Leslie Adams Music Archives is located at Special Collections, Cleveland Public Library Main Branch. He maintains life memberships in Phi Kappa Phi, Phi Mu Alpha Sinfonia, Phi Delta Kappa, Pi Kappa Lambda, American Choral Directors Association, American Guild of Organists and Advisory Council and the Music Arts Association (Cleveland Orchestra). Adams was born in Cleveland. Compositions include the opera *Blake,* and a new, critically acclaimed recording, *Piano Etudes,* available on Albany Records.

Special Honoree for 2015

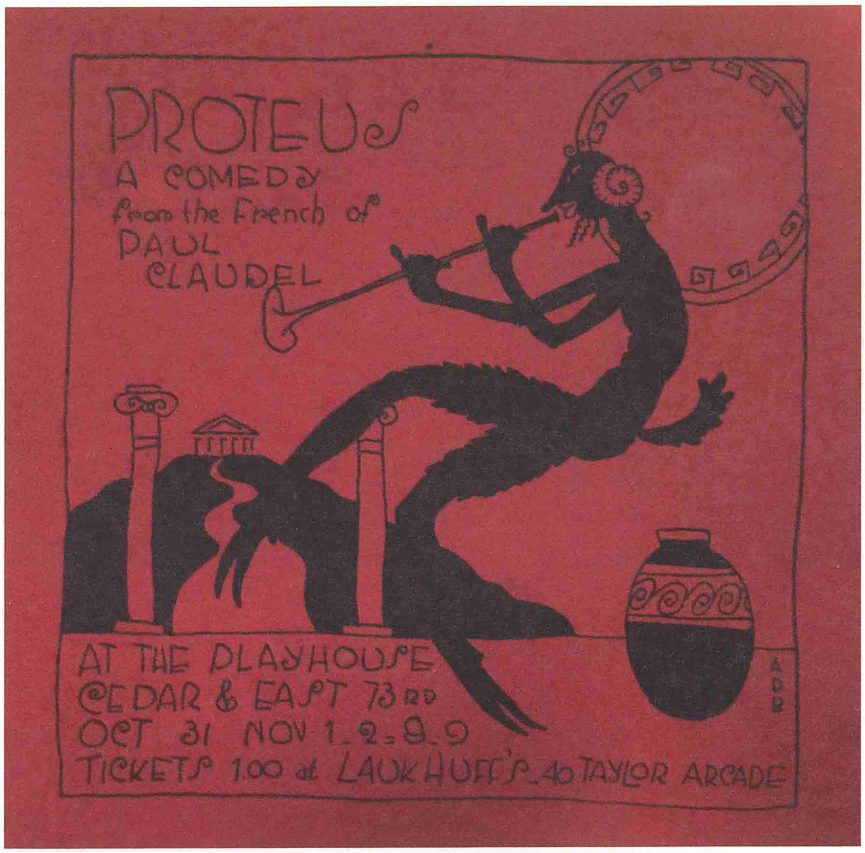


Julian Stanczak first received the Cleveland Arts Prize in 1969. Born in Poland in 1928, Stanczak had emerged in the late 1950s and early '60s as a painter of extraordinary power and striking originality. The "Op-Art" pioneer was the first to use undulating lines in his paintings, producing unsettling, quivering forms that seemed to shiver and throb with light. In 1965, Stanczak's work was included in more than a dozen solo and group shows around the US. What brought him to national attention was the Museum of Modern Art's exhibit, *The Responsive Eye* – a gathering of works by 106 artists that announced the arrival of a new aesthetic. Stanczak continued to explore new ideas and optical effects throughout the 1980s and '90s, producing some of his most compelling canvases. He has continued to paint since retirement from teaching at the Cleveland Institute of Art in 1995. In 1998, a retrospective exhibition covering 50 years of his work was jointly produced by the Butler Institute of American Art, the Columbus Museum of Art and the Josef Albers Museum in Germany. In 2012 Bloomberg News and Artnet.com ranked Stanczak in sixth place on a list of the 15 hottest artists in the world.

Cleveland Arts Prize
P.O. Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Our Art Theater: The Cleveland Playhouse and the Visual Arts, 1915-1924

by Henry Adams and Lawrence Waldman



ABOVE: Proteus-A Comedy, 1919 . The Cleveland Play House poster card. ARTneo. CENTER: Michael DeSantis. Cleveland Automobile Show, 1918. Stone Lithograph on paper. RIGHT: A Marionette Evening, 1920 .The Cleveland Play House poster card.

THIS FALL, Cleveland begins a yearlong celebration commemorating the 100th anniversary of its much beloved regional theater, The Cleveland Play House. Participating in this landmark event, 78th Street Studios and ARTneo will exhibit art, posters, programs and sundry ephemera from the Play House's earliest years. In 1915 a group of Cleveland men and women formed the Play House Company for the purpose of establishing an art theater to encourage native art in all its forms by presenting dramatic performances, musicales, dances and art exhibitions. The group consisted of actors, artists, musicians, writers, dancers, stagehands and teachers of children. Their purpose was to afford a medium through which ability and imagination could find expression in the creation of beauty.

From its beginnings, the Play House prospered well beyond what the original group of artists and craftsmen could have imagined. Perhaps this was due to the group's revival of neglected forms of dramatic art, such as the marionette, the silhouette play, the miracle play and drama in verse. Two of the very first plays put on in 1916 were a marionette performance of Maurice Maerterlinck's *The Death of Tintagiles* and a shadowgraph of the Brother's Grimm fairy tale *Forty At One Blow.* Or perhaps, it was due to the introduction of theater in the round, modern stage lighting as well as the presentation of plays that had never been produced before and indeed were deemed by many impossible to actually produce. Alfred Kreymborg's poem-mime plays on the 1919 season program were experimental works that combined free verse with music. Kreymborg's goal was to treat the characters of the plot as he might have handled a trio of instruments in a sonata movement.

Whichever innovation had the greatest impact, The Play House's success certainly resided foremost in the spirit of discovery and of creativity central to its guiding principle. Together this amateur troop of artists created a home where local artists would find encouragement and where the entire population of the city would have an opportunity for self-discovery

What is frequently not appreciated today is the close relationship that existed at the time between the theatrical performers and the region's artists, musicians and dancers. For example, under the auspices of the Play House, members of Cleveland's various ethnic groups presented their native music and dances. The Royal Hungarian Orchestra was among the first, performing a selection of folk music accompanied by the local Hungarian children from Cleveland schools. In the following months, soloists also held classical recitals of works by Chopin, Debussy, and Stravinsky while painters such as William Zorach, Charles Burchfield, Henry Keller and August Biehle exhibited a range of ultramodern paintings.

In 1917, the Play House held a formal opening of its recently remodeled theater at the corner of 72nd Street and Cedar Avenue. The painter Carl Broemel took on the task of decorating the theater in an ultramodern style. For Clevelanders of the time, the effect was wildly colorful and exciting. "Everywhere the eye was met with color- a veritable riot of color...Throughout the little playhouse there is an atmosphere of joyousness, almost of an exuberant gaiety." Other artists, such as William Sommer and Michael DeSantis, were actively involved in set design and costumes at the same time. A corps de ballet led by Mlle. Gali de Mamay and M. Thaddeaus Loboyko, both former members of the Imperial Russian Ballet, danced to works by Rubenstein and Paderewski as well as

participated in stage productions.

The group's efforts extended well beyond the confines of the theater stage. In June of 1918, led by Raymond O'Neil, art director of the Play House, the cast designed costumes and staging for a spectacle in Wade Park celebrating Flag Day. And throughout the war years, artists and performers participated in civic spectacles to raise funds for bond drives, War Relief and the Red Cross. Business and artistic objectives often intertwined, with the artists regularly creating posters and advertisements for the Automobile Show, the Flower Show and Industrial Exhibitions.

The exhibition, *Our Art Theater,* will be held on the second floor galleries of 78th street studios from October 2, 2015 thru January 2, 2016. In partnership with ARTneo, the Cleveland Public Library and Case Western Reserve University Kelvin Smith Library the exhibition will draw on an extensive collection of art, posters, photographs and early theater programs. The show is curated by Christopher Richards and Lawrence Waldman. The exhibit is in conjunction with a major exhibition of the theatrical history of The Cleveland Play House, "100 Seasons", currently on view at the Main Branch of the Cleveland Public Library.

ARTneo

1300 West 78th Street
Cleveland, Ohio 44102
216.227.9507

Cleveland Public Library

325 Superior Avenue
Cleveland, Ohio 44114
216.623.2818

***OUR ART THEATER:* THE CLEVELAND PLAYHOUSE AND THE VISUAL ARTS**
OCTOBER 2 2015 – JANUARY 2, 2016 AT ARTNEO

100 SEASONS | THROUGH DECEMBER, 2015 AT CLEVELAND PUBLIC LIBRARY

Mary Spain's *Curious Distortions*

by Christopher L. Richards

ABOVE: Mary Spain (1934-1983), "Boy with Mechanical Cat," 1981, oil on canvas, 35.5 x 39.5 in., Courtesy Rachel Davis Fine Arts. RIGHT: Mary Spain (1934-1983), "Clown Rider," 1975, watercolor and graphite on paper, 9.75 x 13.75 in., ARTneo Collection, AN1998-324

THIS FALL, ARTneo expands into the Ramp Level gallery at 78th Street Studios to present *Curious Distortions,* an exhibition of works by Mary Spain (1934-1983). Set in a realm of fantasy, Mary Spain's work exhibits oddly distorted figures in a child-like manner with an underlying sense of absurdity. Through her toylike and primitive style, Spain created surrealistic dramas that puzzle and entrance the viewer.

Born in Raleigh, North Carolina, Mary Spain studied art at Syracuse University and moved to Ohio in the 1960s to teach art at Chagrin Falls High School. She was a frequent exhibitor in the May Show at the Cleveland Museum of Art during the 1970s and early 1980s where she won several Juror's mentions for her paintings.

Characteristic of her work is a flattened frontal gaze or a total profile view of her figures that recall Renaissance portraiture. Additionally, most of her characters are seen wearing odd or unusual hats. Spain believed that these hats identify the figures much like they do for professions such as chefs, clergy, or law enforcement. The hats also act to contain the characters. While her figures often appear cute or innocent, Spain felt they were filled with mischief. Without their hats, she imagined that they might just explode.

Spain's interest in antique dolls and toys lends insight into the construction of her figures. Many figures have marionette like qualities with blocky, out of proportion limbs, suggesting that perhaps they are not entirely in control of their actions. During her struggle with cancer, Spain used these figures to express her feelings of pain and sadness. While her deeply personal vocabulary and symbolism might be lost to the viewer, the narratives and embedded emotional substance remain.

Curious Distortions: Paintings and Sculpture by Mary Spain opens with a reception from 5 to 9 pm Friday, October 16. The exhibition runs from October 16 – December 30, 2015.

Honoring Henry Adams

ARTneo honors author, professor, and CAN contributor Henry Adams and his contributions to the organization and the region's history of art by presenting an exhibition in our main gallery highlighting his curatorial work. The exhibition runs from September 18 – November 6, 2015. The exhibition in presented in conjunction with our Annual Benefit & Auction honoring Henry Adams on Saturday, September 26. For more information, visit www.artneo.org.

ARTneo

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
216.227.9507
artneo.org

HONORING HENRY ADAMS EXHIBIT | SEPT. 18 – NOV. 6

ARTNEO BENEFIT AND AUCTION | SATURDAY, SEPTEMBER 26

CURIOUS DISTORTIONS: PAINTINGS AND SCULPTURE BY MARY SPAIN

OCTOBER 16 – DECEMBER 30, 2015 | RECEPTION 5 TO 9 PM FRIDAY, OCTOBER 16

HEDGE Represents

by Hilary D. Gent

LEFT: "The First of Many," David Masters, multi media construction, 36" x 30", 2015. ABOVE: Meghann Snow will perform at the September 18 opening of HEDGE Represents.

AFTER SEVEN years focused on local emerging and professional artists, director Hilary Gent has selected some of Akron and Cleveland's most progressive and talented artists for representation by the Gallery. New works by these artists will be on view in *HEDGE Represents*, beginning with a reception from 5 to 9 pm September 18, continuing through November 20.

HEDGE Gallery will continue to exhibit other local artists as well, and will be adding to the list of represented artists. The artists who will be part of the inaugural *HEDGE Represents* exhibition are: John W. Carlson, Sarah Curry, Sarah Hayes, Christopher Kier, David Masters, Brian Mouhlas, Katy Richards, Dott Schneider, Nicole Schneider, Meghann Snow, Douglas Max Utter and Nikki Woods.

Each artist comes to the Gallery with a unique background and achievements: Recently John Carlson was juried into the coveted Midyear Show at the Butler Institute of American Art (juror: George Adams) and invited to participate in the Florence Biennale at the Fortezza da Basso in Florence, Italy. John was also nominated for the Cleveland Arts Prize in 2009. In 2004 John's work was added to the permanent collection of the Erie Art Museum.

Meghann Snow, a Cleveland native, who spent the past 10 years in New York City, accepted a job at the Akron Art Museum and moved back to Cleveland in May. She is a performance based artist, trained in classical dance, and received her Masters of Fine Arts from Parsons School of Design. She will dance a new interactive piece for the September 18 opening reception.

Douglas Max Utter received the Cleveland Arts Prize Lifetime Achievement Award for Visual Arts in 2013. He has shown extensively in Cleveland (thirty-one solo shows to date) and has had several shows in New York. He has been awarded three OAC fellowships and a "Best of Show" award in the 1987 May Show at Cleveland Museum of Art. Although Utter will not be exclusively represented by HEDGE, his most recent works will be exhibited at the Gallery.

The Gallery is also exhibiting works of Akron based artist, Ken Love. Love's Steampunk Light Fixtures are a dynamic part of many personal collections, and are included in interior design projects at Battery Park Power House in Cleveland, Planned Financial Services in Beachwood, and Wine and Design in Tremont. Love's lights are created from materials such as vintage typewriters, sewing machines, industrial gears, gaskets and even stiletto heeled shoes, all thoughtfully assembled and transformed into whimsical and functional "antiques with a personality." They conjure stories and memories with a sexy twist on modern lighting.

Beginning with this exhibit, HEDGE Gallery's represented artists will exhibit their most recent bodies of work and experimental projects in annual and bi-annual exhibitions at the Gallery.

You can view all of HEDGE Gallery's Represented Artists, including Ken Love's Steampunk Light Fixtures, at http://hedgeartgallery.com/artist-representation. Contact Gallery Director Hilary Gent at 216.650.4201 or hedgent@gmail.com.

HEDGE Gallery

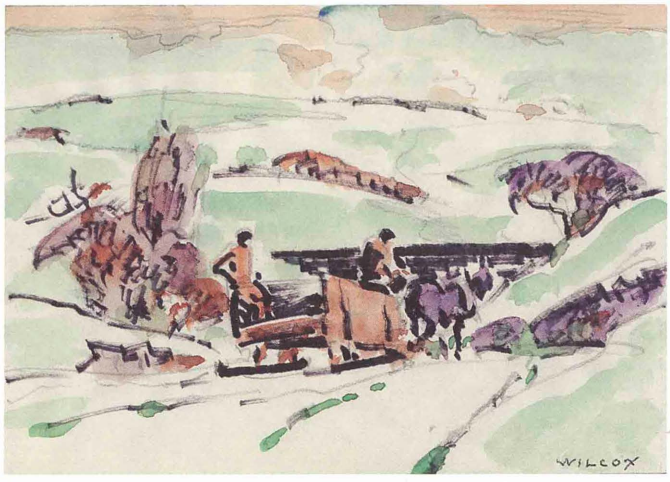
78th Street Studios, Suite 200
1300 D, West 78th Street
Cleveland, Ohio 44102
hedgeartgallery.com

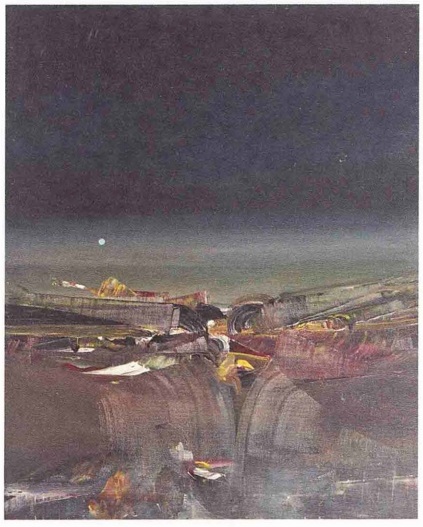
HEDGE REPRESENTS | SEPTEMBER 18 – NOVEMBER 20 | OPENING RECEPTION 5 – 9 PM SEPT. 18

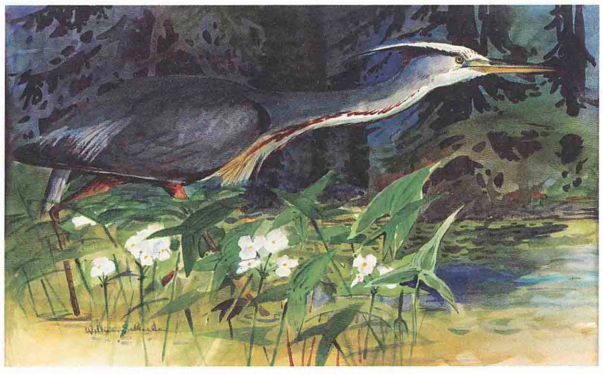
GALLERY HOURS: TUESDAY - SATURDAY, 11AM TO 5PM, 5 – 9 PM THIRD FRIDAYS, AND BY APPOINTMENT

Kokoon presents *Gone But Not Forgotten*

by William G. Scheele







CLOCKWISE, FROM LEFT: Blue Moon, by Randall Tiedman; Lift Bridge, by Michael Prunty. Bobsled on Hill, by Frank Wilcox; Hunting Heron, by William E. Scheele.

CLEVELAND has long been a breeding ground for Fine Artists, and this exhibition highlights several who have contributed their particular artistic prowess to the region since the early twentieth century.

Frank Wilcox (1887-1964) was a longtime Cleveland School of Art teacher, book author, historian and artist. He produced prolific amounts of drawings, prints and paintings that explored the human character; travel scenes from all across America, Canada and Europe; Ohio history of Native Americans and the Canal systems; and everyday life in Northeast Ohio.

William E. Scheele (1920-98) became an artist whose interest in animal life led him to the directorship of the Cleveland Museum of Natural History (1949-72). Besides painting for his own pleasure, he wrote and illustrated seven books, weekly articles for the Cleveland Press and other scientific publications.

Randall Tiedman (1949-2012) was a self-taught artist who explored all aspects of painting that interested him. His unbounded enthusiasm and exploration blossomed during the last six years of his life, resulting in a unique series of "in-scape" paintings. These "Rust Belt" images were created from Randall's memories while listening to classical music.

Michael Prunty (1953-2015) worked in the professional advertising business for decades, while developing a highly skilled method of watercolor painting. His love of the Northeast Ohio cityscapes and landscapes is evident in his work, blending soft, atmospheric effects and tight, linear architectural elements.

Other historic artists, like William Sommer, Henry Keller and Paul Travis will also be shown.

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

GONE BUT NOT FORGOTTEN | OCTOBER 16, 2015 – JANUARY 16, 2016

Popeye Evolves at Survival Kit

by Josh Usmani and Omid Tavakoli

ABOVE: Survival Kit Gallery, as seen with an installation by Andy Curlowe. LEFT: Benji Diaz is among the artists to be featured in Popeye's opening show at Survival Kit. Twat Sprinkles, Acrylic & Ink on Canvas, 2013.

POPEYE GALLERY is very happy to announce some major changes. After three years popping up in various venues throughout the Waterloo Arts District, we've finally found a semi-permanent home. Beginning in September, we will begin curating regular exhibitions at Survival Kit at 78th Street Studios.

The 1500 square-foot space will allow us to feature both more artists and larger work. We hope to also provide greater exposure to the artists and more impact to our community.

With this in mind, our first exhibition will showcase work by a few of the artists we've exhibited previously in the Native Annex Gallery on Waterloo, as well as a couple of the many local artists we've been wanting to work with for a long time now. The exhibition will open with a reception from 5 to 9 p.m. during September's Third Friday event at 78th Street Studios. Brian Straw will continue to showcase local bands and musicians during after hours concerts at 9 pm.

September's featured artists include Benji Diaz, Andy Dreamingwolf, Jamey Hart, Mike Lombardy and Meg Wilson. The show is designed as an introduction to Popeye – what we've done, and what we hope to do moving forward.

Each of these artists utilizes their media in unique ways. All were selected because of their skillful techniques, thoughtful concepts and dedication to their craft.

In October and November, Popeye presents new work by Cleveland's own Dana Depew. The exhibition's title, *Assholes and Elbows,* refers to a phrase his father used in regards to getting down to work. His work can be seen all over town and points beyond. If you've been to 78th Street Studios recently, you've seen Dana's colorful lights in the parking lot.

His site-specific exhibition draws inspiration from the aesthetics and personality of the gallery and building itself. We've previously exhibited his work in shows we've curated; including *Controversy* at Zaller Gallery (2011), *The Gold Show on Waterloo* (2012) and *GOLD* at Sandusky Cultural Center (2012).

Assholes and Elbows will close with a reception from 5 to 9 p.m. during November's Third Friday open studios. Aside from Third Fridays, works can be viewed by appointment only.

Moving forward, we're currently in the process of finalizing our exhibition schedule for the next year at Survival Kit. For more information when it is available, please subscribe to our newsletter through our website, Popeyegallery.com.

For more information about Popeye Gallery, or to submit artwork for future consideration, please contact Omid (Omid.Tavakoli@popeyegallery.com) or Josh (Josh.Usmani@popeyegallery.com). While our schedule is filling up quickly, we are always looking for emerging local artists.

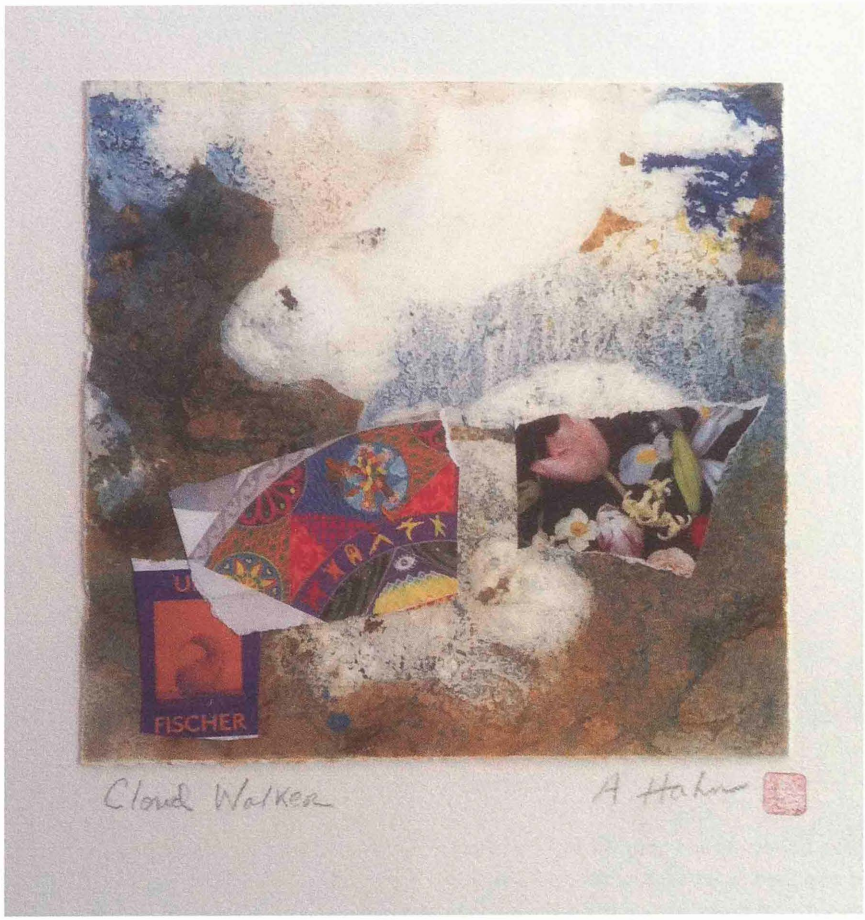
Popeye Presents at Survival Kit

1305 West 80th Street, Suite 303
Cleveland, Ohio 44102
popeyegallery.com

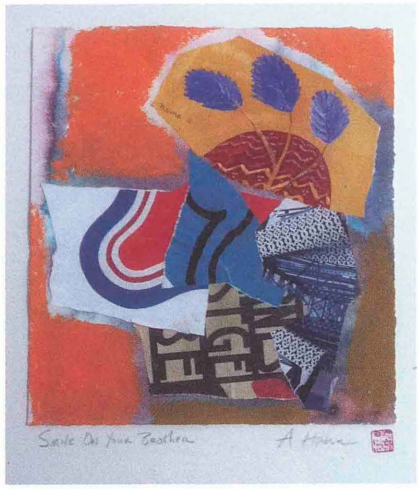
POPEYE PRESENTS *FUTURE PAST: BENJI DIAZ, ANDY DREAMINGWOLF, AND JAMEY HART* | THIRD FRIDAY RECEPTION 5 TO 9 P.M. SEPTEMBER 18

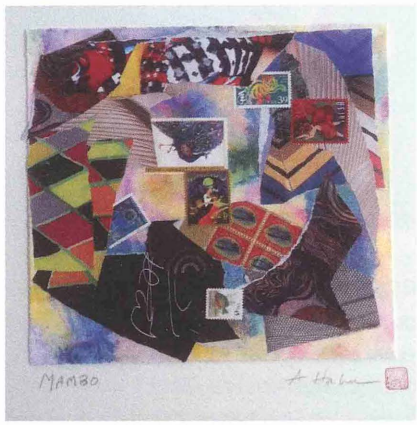
DANA DEPEW: *ASSHOLES AND ELBOWS* | OPENING RECEPTION 5 – 9 PM OCTOBER 16. CLOSING RECEPTION 5 – 9 PM NOVEMBER 20

Tregoning & Company presents *Wanderings / Wondering: New Works by Andrea Hahn* by Bill Tregoning



Cloud Walker, collage by Andrea Hahn. Images courtesy of the artist and Tregoning & Company.





TOP: Smile On Your Brother, collage by Andrea Hahn.
BOTTOM: Mambo, collage by Andrea Hahn.

TREGONING & Company is delighted to announce its second solo exhibition of new works by Andrea Hahn opens in the North Gallery on Third Friday evening, 16 October 2015 at its 78th Street Studios location.

Andrea Hahn has continued her exploration of the collage as the vehicle for her artistic expression, last seen in her impressively successful 2013 exhibition at T&Co. The body of new collages with stick color reflect a greater variety of both composition and format: in this second show, Hahn exhibits diptychs as well as single pieces. The new works on paper vibrate with Hahn's signature elements of rhythm, color and wit.

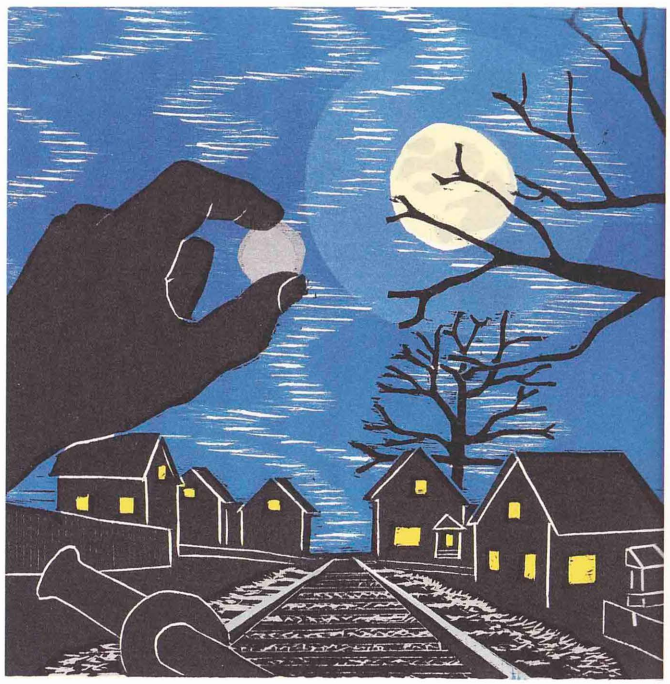
Wanderings / Wondering: New Works by Andrea Hahn will offer over thirty pieces for sale. The Opening 3rd Friday will offer a reception to meet the artist, who will be present from 7p-9p. A gallery talk with Andrea Hahn will be on a Saturday afternoon, date to be announced.

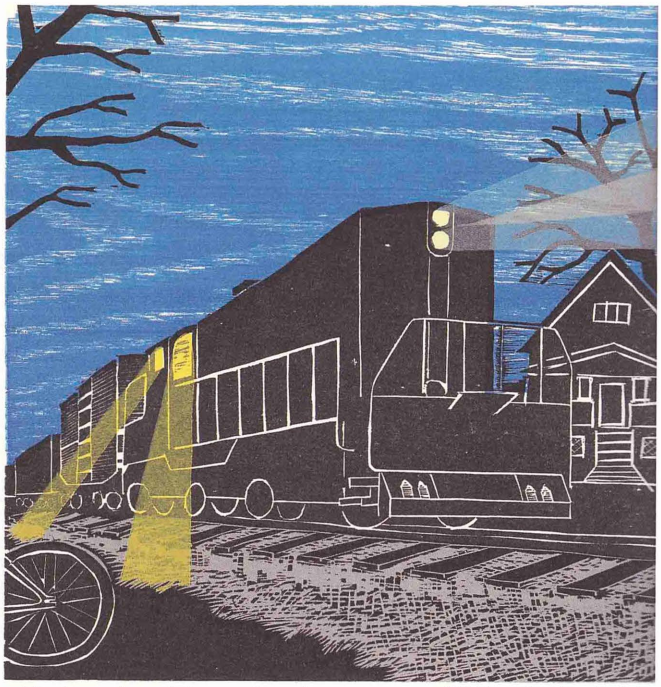
Tregoning & Company is currently in its 33rd year of operation, pre-eminent in offering Cleveland art and artists from the 19th-21st centuries for sale to a regional audience of art lovers and collectors. Free parking is available from W. 78th Street just south of the 78th Street Studios building and north of it. Tregoning & Company is a Charter Member of NOADA – Northern Ohio Art Dealers Association.

For further details, please direct your requests to Tregoning & Company via email (Bill at tregoningandco.com) or by phone 216.281.8626.

Tregoning and Co. presents *A Pocket Full of Change*

by Michael Gill





ABOVE: He put a nickel on the track, and when he came back it was silver smeared oblong, a shiny puddle of tears, five cents hammered smooth, a smokey mirror. 8" X 8" woodcut from Pocket Full of Change. RIGHT: Inertia by the megaton obliterated Washington when the train came along the rail he put a quarter on. 8" X 8" woodcut from Pocket Full of Change.

IF YOU put a penny on the railroad track and leave it to be crushed by a passing train, it will flatten to an odd shape that might reach the diameter of a quarter, depending, on how many wheels roll over it before the coin flips off into the gravel.

If the penny was minted before 1982, it was solid copper. If your penny was minted after that, the pounding of the wheels on the rail might split the copper covering to reveal the cheap zinc beneath.

I didn't start putting pennies on railroad tracks until I was an adult. There were no tracks near my childhood home in North Olmsted, Ohio, so the opportunity didn't come up.

But Lakewood and Cleveland are crossed over and over by Norfolk and Southern, CSX, and other freight lines, as well as the Rapid Transit. As an adult, I've had plenty of opportunity to explore the behavior of pennies, nickels, dimes, quarters, and all the coins under the intense pressure of passing trains.

Each coin denomination behaves differently. The weight of the train always smears them into useless forms, flat and elongated, never quite symmetrical. But when crushing a dime, for example, the copper layer between the faces always spreads out to make a ring around the silver center, like a bull's eye. Crushing half dollars and silver dollars makes something resembling a shiny potato chip.

My experiments in the re-forging of US currency via rail traffic play out in a new letterpress book, illustrated with original wood block pictures: *A Pocket Full of Change*. It's the story of a boy who, coin by coin, puts all the money in his pocket on train tracks, just to see how it goes. He weighs money against experience, and of course the good guys win. The book is full of multi-color wood block prints, and imagery from Northeast Ohio: specific buildings, streets, and skyline perspectives, vernacular housing styles, and even examples of the region's street art.

The twenty, multicolor wood block pictures in *A Pocket Full of Change* are made with a total of more than 150 blocks of oak and shina. Each book is hand bound by the author using Mohawk Superfine paper and all archival materials. A Parent / Teacher sub-edition – includes additional text set by linotype at Madison Press.

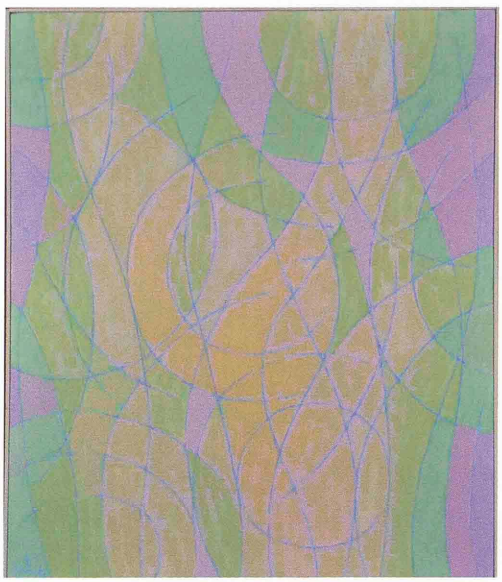
Tregoning and Company
1300 West 78th Street
Cleveland, Ohio 44102
216.281.8626
tregoningandco.com

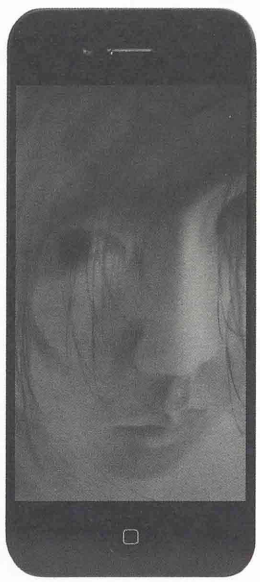
WANDERINGS / WONDERING: NEW WORKS BY ANDREA HAHN | OCT 16 – DEC 19, 2015

MICHAEL GILL: A POCKET FULL OF CHANGE **(WOOD BLOCK ARTIST BOOK AND PRINTS)**
OCTOBER 16 – DECEMBER 19

Partnerships and cultural exploration at CSU Galleries

by Robert Thurmer





LEFT: Samuel Butnik (1920-2004), "untitled," c. 1994, acrylic on canvas, Artist Archives of the Western Reserve Collection. CENTER: Ana Maria Pizzarro, "URPY," oil on canvas, Urpy - Flora and fauna in their splendid harmony, are an offering of mother earth. Inspired from mestizo textiles from Junin, Central Mountain area. RIGHT: Guangbin Cai, "Iphone No A28," "Iphone No A29," ink Paint

August 27 – October 3, 2015

North and Center Galleries

Unending Journeys: Works of Samuel Butnik

ARTneo and the Artists Archives of the Western Reserve partner with Cleveland State University Galleries for a retrospective of works by Samuel Butnik, curated by Christopher Richards and Mindy Tousley. The exhibition will consist of works from the collections of AAWR and ARTneo, emphasizing Butnik's ability to capture the feeling of the landscape throughout his career in a variety of styles. From his early landscapes painted during World War II, to his sketches from his European travels and his large abstract canvases, Butnik referenced both physical journeys as well as psychological and transcendental explorations. Samuel Butnik's work was, in his own words, a "realization of new experiences."

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

South Gallery

Andean Spirit: Past and Present

We are pleased to exhibit a collection of paintings by Ana Maria Pizzarro, Peruvian artist and advocate for indigenous people's rights with themes revolving around ancient Andean culture and its persistence in modern Peruvian society. Presented in collaboration with CSU's Latinos Unidos and the Latino Faculty and Staff Association. Reception celebrating Latin American culture, Friday, August 28, 5-8pm

October 22 - December 5, 2015

North and Center Galleries:

A Tradition Re-Interpreted: New Work by Chinese Artists

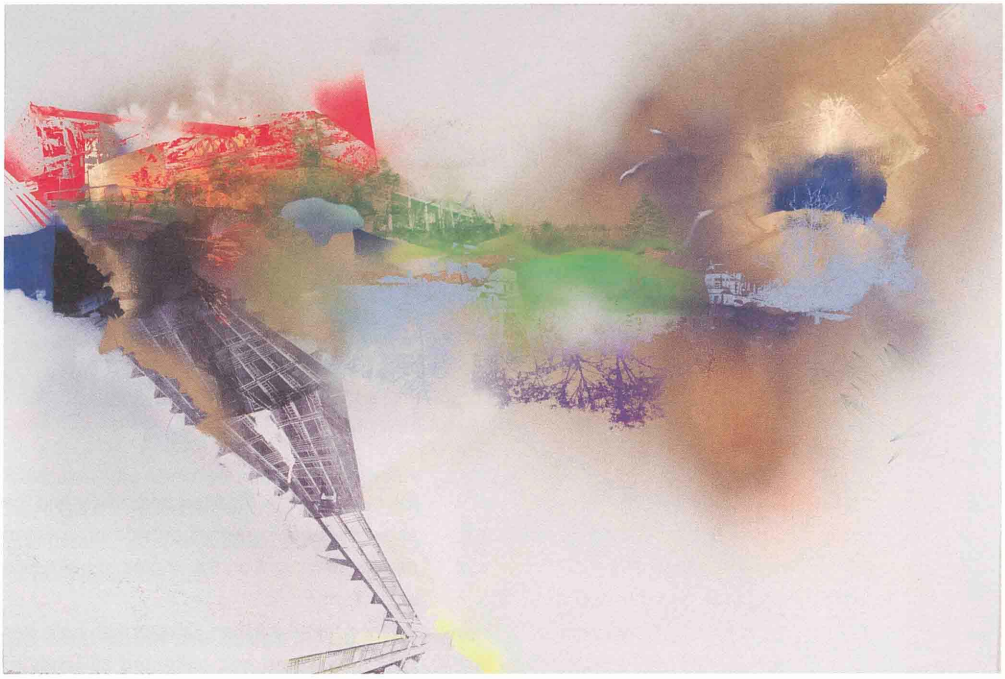
This exhibition is curated by Professor Qian Li from Cleveland State University with academic advice by Prof. Zhijian Qian from New York City College of Technology of City University of New York. The first of its kind in Northeast Ohio, the exhibition features most recent works by Chinese contemporary artists who re-interpret the great tradition of Chinese art in their fascinating exploration of formal, stylistic and material aspects in the rapidly changing economic, social and cultural realities of China. This exhibition presents a diverse selection of Chinese contemporary artists, and including various media such as Chinese traditional painting, photography, digital animations and site-specific installations. Artists include Qinghe Liu, Lu Yao, Xuguang Liu, Yongliang Yang, Guangbin Cai, Wentao Liu, Qiukui Wu, Fei Cui, Qingji Wei, Mengbo Feng, Yueying Zhong, Zhongyan Wen. The works address an array of relevant themes including environmental issues, historical traditions, economic development, and life experiences. This exhibition will communicate the impact that contemporary art has on everyday life in China.

South Gallery:

A Spirit Resonates: Chinese Art from the Degenfelder Collection

The exhibition is a highlight of Pauline & Joseph Degenfelders' collecting interests, and the rich cultural heritage of Chinese & Asian art. This exhibition is curated by Diana Y. Chou, Ph. D. in Chinese Art History.

Corrie Slawson: *A Desert of Magnificence* at Shaheen



Corrie Slawson: The old flower shop is now a hospital parking lot; they're calling those new condos "Upper Chester." 2015; Screen print, paper lithography, acrylic, spray paint and pencil on paper; 41 x 60 inches.

SHAHEEN is delighted to open its Fall season with an exhibition of new and recent work by Cleveland-based artist Corrie Slawson. For her first exhibition at Shaheen -- which she has titled *A Desert of Magnificence* -- Slawson will unveil a visually dynamic group of mid- and large-scale works on paper that incorporate her full and ever-evolving arsenal of traditional and self-devised technical processes, as well as a rich and diverse array of materials and media.

The title for Slawson's forthcoming exhibition at Shaheen is taken from a quote by the 19th century art critic William Hazlitt who, in the course of critiquing England's famed Baroque-era palace, Fonthill Abbey, proclaimed that it was "a desert of magnificence, a glittering waste of laborious idleness." In addition to providing the title for the exhibition, Hazlitt's quote also offers a thematic primer for the artist's work. Slawson's complex and layered compositions and the imagery that populates them derive from her everyday commuter travels through Cleveland's urban and suburban landscape, which are largely dictated and conditioned by her various roles as a worker with a day job, mother who shuttles her son from place to place, and full-time artist. Much like Hazlitt's assessment of Fonthill Abbey, the Cleveland that emerges from the photographs that Slawson habitually snaps throughout her daily journeys is often one of vacancy and decay.... buildings, neighborhoods and vistas once vibrant during the city's gilded age of unchecked wealth and growth that have long since plummeted into a state of disrepair due to suburban migration and dwindling urban population.

Realized through her deft and versatile utilization of a broad range of materials and technical processes, including printmaking, drawing, painting, spray-painting, and application of metal leaf, Slawson's photo-based images and the complexly layered compositions into which she incorporates them constitute a fantastical re-imagining of Cleveland's once-vibrant urban expanses. Alternately dense and sparse, the macro and microscopic city landscapes that emerge both in and as her work are characterized by innovative revisions to traditional printmaking processes, intricate hand rendering, brilliant shots of spray paint, and Byzantine passages of gold leaf. At once solemn and optimistic, Slawson's work reflects on space, remnants of the built form and the intention of the present condition. In addition to her continued visual inquiry into Cleveland's landscape, Slawson's exhibition will include works that mirror her movement through new spaces. Through opening up alternative visions of and paying homage to other underdog places that she has visited recently, such as Tijuana and Dresden, the artist sharpens her ability to articulate and re-imagine Cleveland's timeline and her own daily surroundings.

Shaheen

740 W Superior Avenue
Cleveland, Ohio 44113
216.830.8888
www.shaheengallery.com

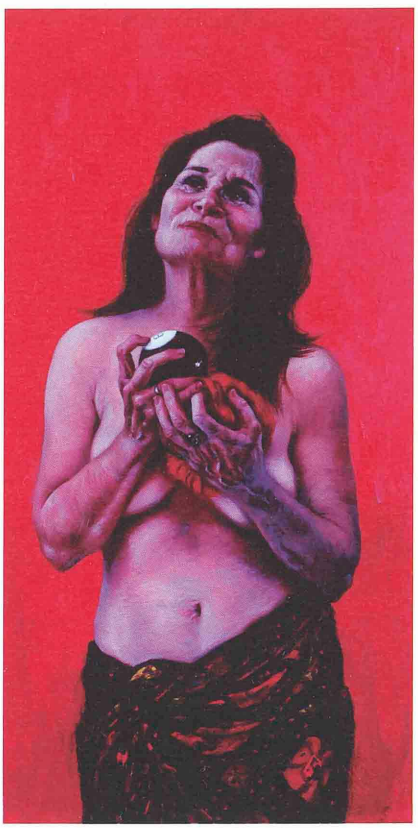
CORRIE SLAWSON: *A DESERT OF MAGNIFICENCE: NEW AND RECENT WORKS ON PAPER*

SEPTEMBER 26 – NOVEMBER 20

EXHIBITION HOURS: 11 AM – 4 PM TUSDAY THROUGH FRIDAY AND BY APPOINTMENT

Chicks in the East...Dudes in the West

by Judy Takacs



LEFT: Inspired by Bridget's Wrap. ABOVE: detail from Shannon: A Double Life.

"CHICKS WITH BALLS" is now a phenomenon.

And my growing, living, traveling portrait exhibition called *Chicks with Balls: Judy Takács paints unsung female heroes* returns to Northeast Ohio with a solo show at Tri-C Gallery East, opening October 29th from 6:00 to 8:30.

Back in 2010, "Chicks" was just a nutty painting idea: I asked female friends and family to take off their tops and pose for me, holding balls to cover their breasts. Oddly enough, many said yes...and here's why.

These chicks *have* balls...and not just the kind it takes to have fun and show some skin. They are the unsung heroes of their ordinary lives, and that's why I chose them for my epic portrait project.

Chicks with Balls honors ordinary women whose daily acts of courage go largely unnoticed.

I blog about my portraits and chronicle the challenges and triumphs these women have faced, at chickswithballsjudytakacs.blogspot.com. They create, they laugh, and write and learn. They start, triumph, and start again. They care for and fight for. They help, they lead, they heal, they love. And quietly and efficiently from the shadows, they make sure the people in their charge, thrive.

The women in my series are magistrates, nurses, artists, professors, arts administrators, and caregivers. They are widows, divorcees, mothers, wives, daughters, sisters and all are independent souls. They are you and they are me.

My Chicks with Balls paintings also honor the female form in all its forms.

The 35 (and counting) realistic, life-size oil portraits welcome the viewer to the group as a kindred spirit. The likenesses are true. Joyous with laugh lines or introspective with concern, each face is celebrated for gifts it alone offers. Bodies are realistic too. Delightfully stretched, comfy middle-aged bellies boast inspiring histories, as do expressive working hands that clutch symbolic balls.

These portraits beckon the viewer to recognize heroism in their own friends, moms, sisters and wives...and in themselves. Many women have volunteered to pose...an act of courage in itself.

In 2013, *Chicks with Balls: Judy Takács paints unsung heroes* made its debut at BAYarts. The publicity, the fun, the art, the connections, the solidarity, the magic and the people came together beautifully and the show opened to record crowds on a warm midsummer night on the shores of Lake Erie at BAYarts.

Since that exhibition, Chicks with balls has grown, traveled and collected all kinds of momentum.

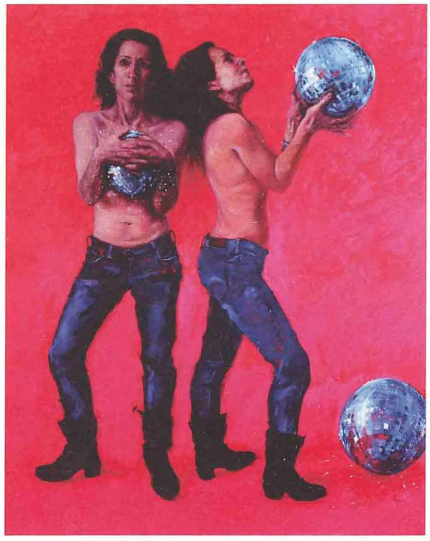
After its debut, the collection grew and in 2014 traveled to Pennsylvania for its first trip out of state. The gallery director at Luzerne County Community College connected with the project because she was caregiver for her own mom, wheelchair-bound with MS.

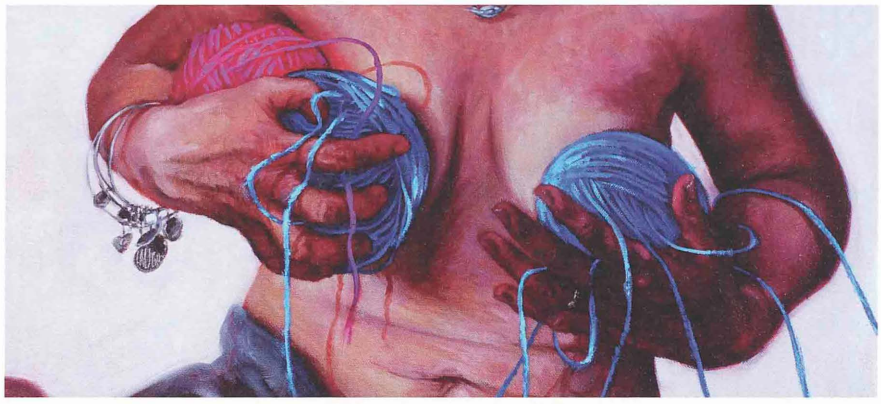
During my time in Pennsylvania for the opening and workshop, several people volunteered to pose for Chicks with Balls. One in particular broke the mold for what it is to be a Chick with Balls.

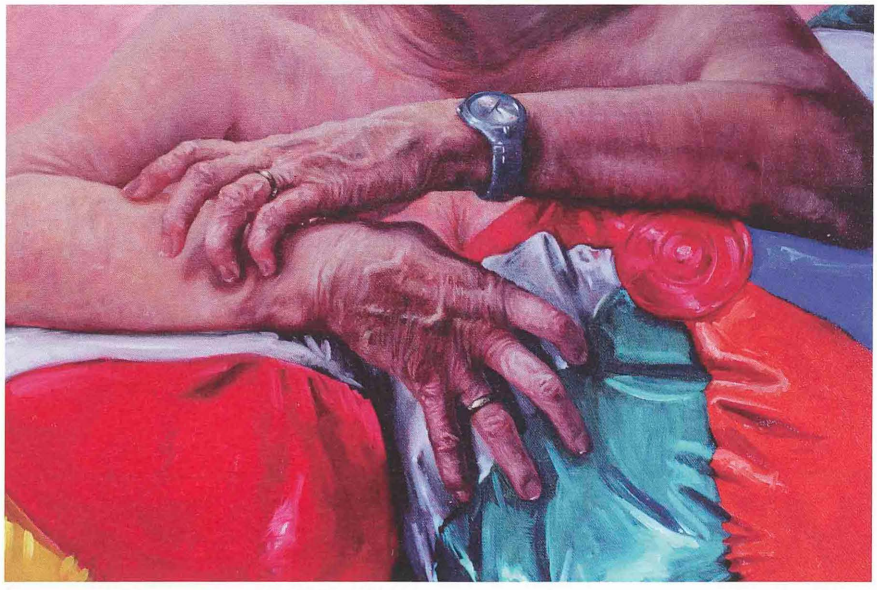
My painting diptych, "Becoming Shannon," shows this special woman transitioning through gender re-assignment. He is becoming a she. As I finish her portrait, I blog about her paintings and story on chickswithballsjudytakacs.blogspot.com.

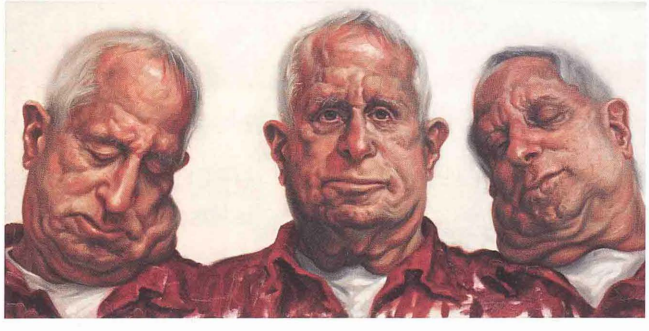
My paintings of Shannon will be shown for the first time at Tri-C Gallery East, as part of, *Chicks with Balls: Judy Takács paints unsung female heroes* and I look forward to the eyebrows it will raise and questions to be answered. It was fun, fascinating and educational for me to meet and paint Shannon. I hope to share some of the understanding and insights I gained through my portraits of her.

This growing and traveling portrait









ABOVE LEFT: Karen's Time to Shine. TOP: detail from Nicole's Children. MIDDLE: detail from Cathy's Home. BOTTOM: The Third Watch. All paintings are oil on canvas. All images by and courtesy of Judy Takacs.

exhibition has enriched hundreds of lives it has touched...especially my own, as I discover and meet Chicks with Balls, quietly, fiercely at work all around us.

So what about the dudes in the west?

October will be a busy month. Just one short week before my Chicks show opens at Tri-C East, I will also part of a group portrait show called "About Face" at Tri-C Gallery West. About Face opens with a reception from 5 to 7 pm Wednesday October 21.

My work will be shown with some of the Northeast Ohio painters of people whom I admire and have been inspired by over the years: Lou Grasso, Milan Kecman, Billy Ritter and Diane Fleisch Hughes. To keep myself from getting too confused with two simultaneous art shows, I decided to feature only portraits of men at Tri-C West..."Dudes in the West."

Please join me for the opening receptions for one or both exhibits, or plan to stop by both shows during this very busy October and November!

CHICKS WITH BALLS: JUDY TAKÁCS PAINTS UNSUNG FEMALE HEROES | OCTOBER 29 – NOVEMBER 24

OPENING RECEPTION 6-8:30 PM OCTOBER 29

Tri-C Gallery East, 4250 Richmond Road, Highland Hills, Ohio

ABOUT FACE | OCTOBER 21-NOVEMBER 13 | OPENING RECEPTION 5 – 7 WEDNESDAY, OCT. 21

Tri-C Gallery WEST, Second Floor of the Technology Learning Center/Library, 11000 Pleasant Valley Road, Parma, Ohio

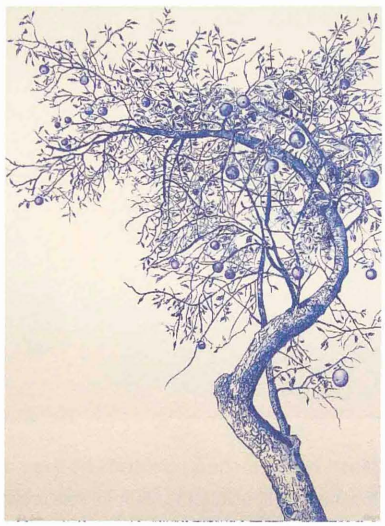
Still Standing

by Phyllis Kohring Fannin

I'M CELEBRATING 20 years as a resident printmaker/painter in the former Lake Erie Screw Factory, and I have thoroughly enjoyed participating in the repurposing of this still-active industrial site as a viable art community.

The emotional aspects of life have been present in my oeuvre for decades, beginning with the persistence of domesticity and the stereotypical mores assigned to women. In 2009, with the deployment of my sons to war zones, my focus turned to imagery that reflected my anxiety, and that of the other military families of our personnel serving our country.

My "Still Standing" suite is a recent series of large plexiglass engravings of trees in all phases of existence. They are hand-inked, press-pulled prints on various archival, oversized papers. The trees metaphorically reflect the situations of our own personal lives as we age and accumulate experiences in the context of still trying to be vital. The iconizing of the single tree elevates its status by being singled it out for its being, creating a dramatic soliloquy that gives the illusion of unspoken thoughts, and enticing personal interpretation of relevance in existence.



Phyllis Kohring Fannin: Still Giving, Still Standing Suite; Plexiglass engraving on Rives BFK; 30x 22"

Screw Factory

The Lake Erie Building
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com

HOLIDAY OPEN STUDIO

NOON – 6 PM SATURDAY, NOVEMBER 7

VISUAL ARTS AT BECK CENTER

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FALL 2015 CLASSES AT BECK CENTER

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A variety of artistic opportunities for children, teens, and adults including:

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Life Drawing | Mixed Media | Pottery | Cartooning
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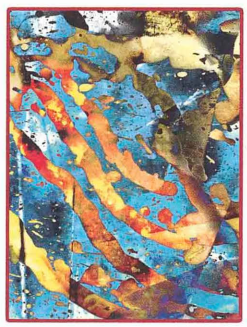
UPCOMING EXHIBITIONS

- Hispanic Heritage *in collaboration with the Hispanic Cultural Center*
  9/4/15 - 10/4/15
- I Love GREATer Cleveland!
  New works by Ray Neubert
  10/9/15 - 11/15/15
- LimeLight: *Focus on Local Art & Artists*
  11/20/15 - 1/3/16



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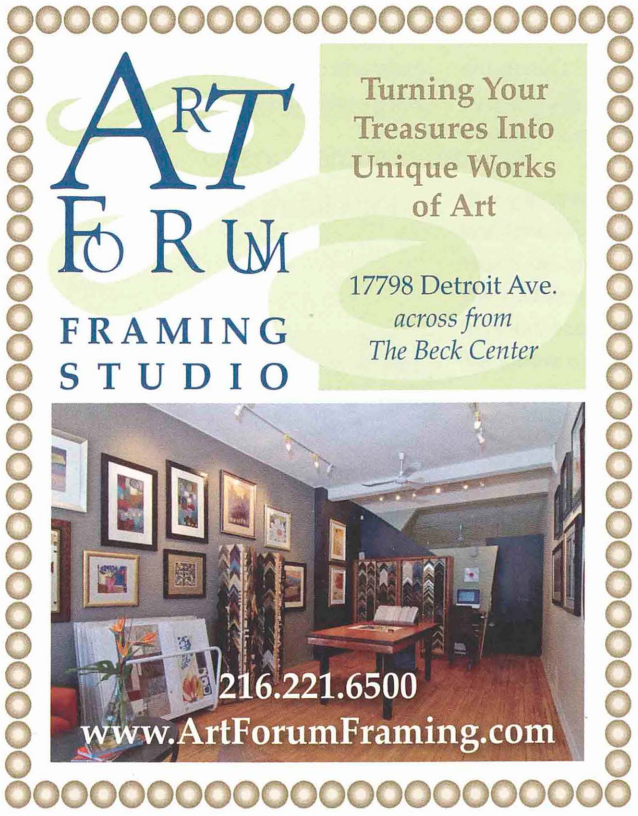
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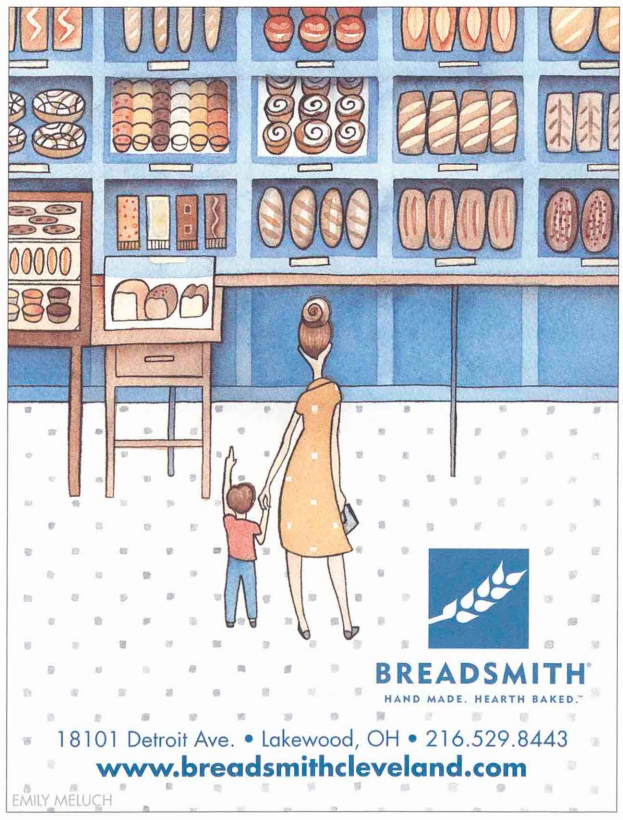
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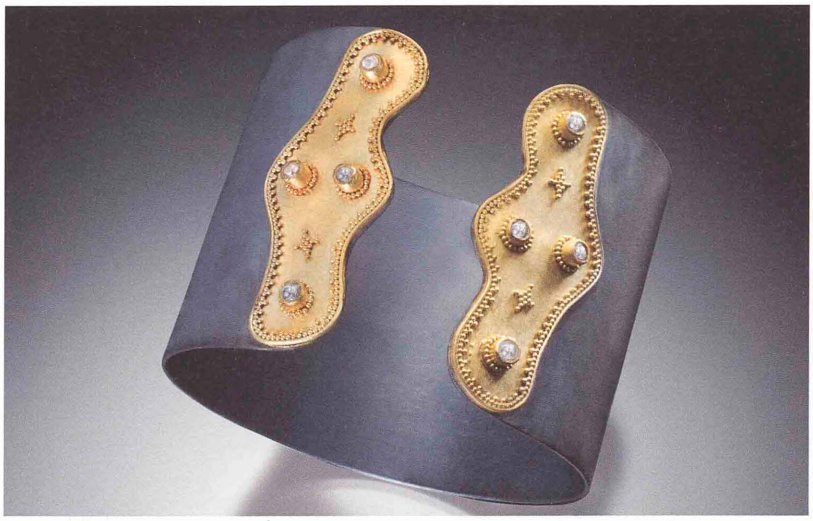
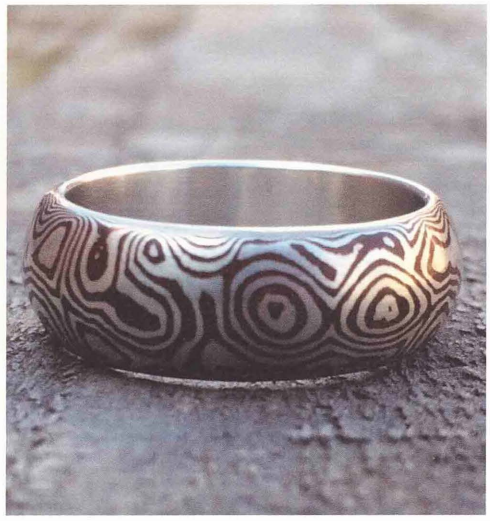
EMILY MELUCH

Fall Festivities at Flux Metal Arts

by Kim Baxter





LEFT: Works of Jill Hurant will be featured in a trunk show at Flux Metal Arts October 17 - 18. RIGHT: Eric Burris teaches the art of Small Scale Mokume Gane workshop.

FALL is an exciting time at Flux Metal Arts. Our gallery is full with local artisan jewelry, and the season is filled special guests and events to inspire and feed the creative spirit.

We welcome Maryland artist Eric Burris September 12-13 for his workshop "Small Scale Mokume Gane." A technique born out of Japanese metalsmithing, Mokume Gane translates in English as "wood eye metal". It is a process where two or more different metals are stacked and laminated through diffusion bonding. Learn how to forge and pattern your own Mokume Gane, and then fabricate a seamless hollow ring utilizing the washer method. During the weekend, join us in the gallery for a special Trunk Show and Sale of his Mokume Gane Jewelry.

We also look forward to New Jersey artist Jill Hurant October 17-18 for her workshop "Fused Loop-in-Loop Chains." This Cleveland native returns home to share how these classical pieces of jewelry are made. Students will be immersed in the fascinating process from beginning to end to make their own fused loop-in-loop chain. During the weekend, join us in the gallery for a special Trunk Show and Sale of her classic inspired silver and gold jewelry.

Flux celebrates its Third Anniversary with two events. Our 3nd Annual Student and Instructor Exhibition opens Friday, November 6. The festive community reception will include door prizes, and the presentation of a people's choice award. Many works will be available, and it's a great way to get a jump on your holiday shopping and support local artists.

The anniversary continues on Saturday, November 7 with our Open House. Free mini workshops and demos will be scheduled throughout the day for all to enjoy. Visit fluxmetalarts.com for a complete list of classes and events.

Flux Metal Arts

8827 Mentor Avenue Suite A
Mentor, Ohio 44060
440-205-1770
www.fluxmetalarts.com

ERIC BURRIS MOKUME GANE WORKSHOP TRUNK SHOW & SALE | SEPTEMBER 12-13

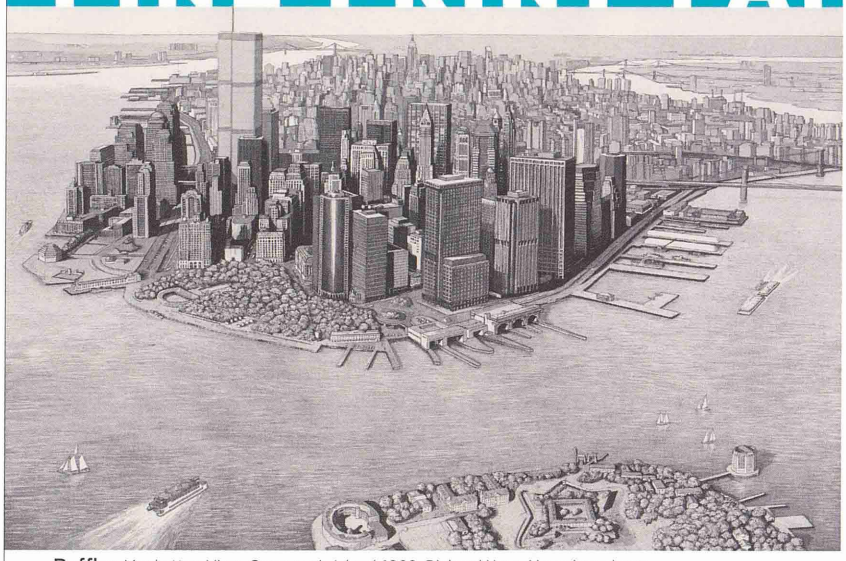
JILL HURANT CLASSIC JEWELRY WORKSHOP TRUNK SHOW & SALE | OCTOBER 17-18

3RD ANNUAL STUDENT AND INSTRUCTOR EXHIBITION | NOVEMBER 6 – 28
OPENING RECEPTION 6 – 9 PM NOVEMBER 6

ANNIVERSARY OPEN HOUSE | NOVEMBER 7

SEPTEMBER 24–27, 2015

FINE PRINT FAIR



Raffle: *Manhattan View, Governor's Island*, 1999. Richard Haas (American, born 1936). Etching and aquatint; 22¼ x 34 in. Valued at $3,500. Tickets $5 (six for $25). Donated by The Old Print Shop, New York.

Celebrate the 31st Fine Print Fair, the Print Club of Cleveland's annual benefit for the department of prints. Fifteen dealers from around the country will exhibit and sell fine prints, from old master to contemporary, plus drawings and fine art posters at the Cleveland Museum of Art.

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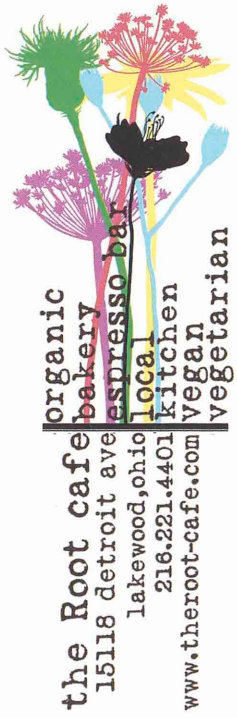
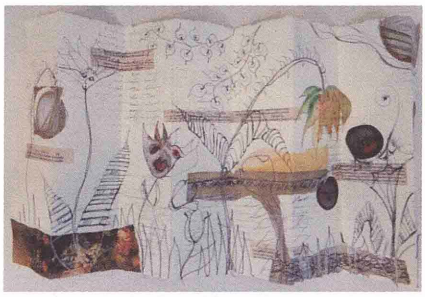


PREVIOUS PAGE: Found Objects Abecedarium by Gene Epstein. TOP LEFT: Monet's Book Jacket, by Tony Williams. TOP RIGHT: Scarab, by Tony Williams. BOTTOM: In the Garden accordion fold, by Clare Murray Adams.



the journals of Frances Taft which had just been donated to the Ingalls. The show was so successful that subsequent years have also included themes selected by the ABC members. In 2015, the theme is gardens, chosen to coincide with the Cleveland Museum of Art exhibit titled *Painting the Modern Garden: Monet to Matisse*. "The themes that we've used have nurtured the creative process because they're so broad based they can be taken and interpreted in any number of ways," said Louis Adrean, Ingalls Library Head, Research and Programs. "The artist can take it and run with it."

Glenda Thornton, Director of the Michael Schwartz Library at Cleveland State University, had similar thoughts: "This year's ABC theme of 'In the Garden' was bound to be a crowd pleaser as it evoked artistic creativity around images of all manner of gardens: flower gardens, vegetable gardens, formal gardens, organic gardens, fiber gardens, rose gardens, wildflower gardens . . . the possibilities are limited only by the creativity of the book artists."

Book artist Clare Murray Adams was thrilled with the theme. "For this year's project I was inspired by the fantastic and oversized plants in Rousseau's paintings," said Adams. "I started by drawing fantasy type flowers, then combining them with some colored copies of other collages I have made in the past. I then painted and integrated the drawings and collage images. The finished accordion fold book fits into a wooden box. "

"When 'the garden' was chosen, I was very excited about it," said fellow book artist Tony Williams. "There were several avenues I thought of. I do a lot of sculptural work, and some of the things I've done look like Georgia O'Keefe. I've always loved Claude Monet's water lilies, and I purchased some paper at the Morgan that reminded me of those paintings. The book that I've submitted to the Ingalls show is entitled 'Monet's Book Jacket.' Under the lapel is a book that includes quotes from Monet, including comments about color, and the beauty of the garden."

The creative process used by the artists leads them to draw from an incredible range of sources, and combine them in unique, compelling, and unexpected ways. For last year's Ingalls show centered on ritual, Williams created a sculpture of a scarab whose wings were the pages of the book. "I started off doing a piece based on the DSM-5 definition of compulsion and what that is and what it might look like," said Williams. "I ended up doing a piece on the rituals of burial in Egypt that really spoke to me. I used lots of images that come from the tombs that had the scarab look."

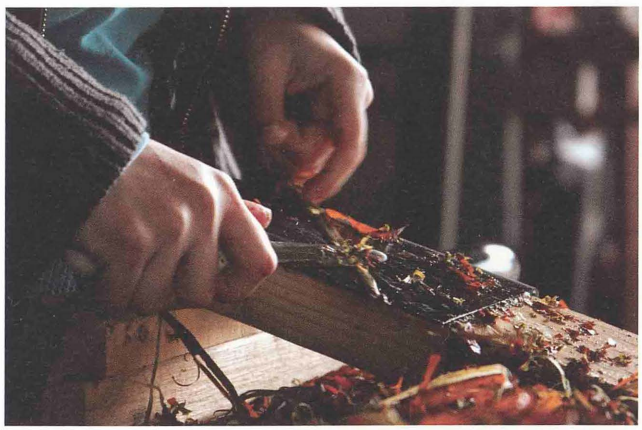
This year once again, artists and attendees had the chance to experience how new techniques and the ability to draw on an endless array of other art forms can encourages a remarkable array of one-of-a kind works that surprise and inspire.

Art Books Cleveland

c/o the Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@yahoo.com
216.361.9255

Fall at the Morgan

by Morgan Conservatory Staff



Above: Processing kozo fiber. Photo by Lauren Sammon. Right: Duck, woven paper with natural dye, by Aimee Lee.

Rock, Paper, Scissors

Morgan Conservatory is excited to announce our 8th Annual Benefit and Silent Auction, Saturday October 3, 2015. This fantastic event will feature dancing, paper fashion on live models, special drinks and our much anticipated silent auction. This year's benefit will include Paper Trails, a silent auction comprised of artwork donated to Morgan Conservatory using Engravers Paper, a specialty paper that has been developed with the help of professional wood engravers and created at the Conservatory. Come out and get your mojo movin' at the Morgan!

Guild of Book Workers

Just in time for Octavofest, Morgan Conservatory and Cleveland's book and paper community welcomes the Guild of Book Workers for their annual national convention. "Standards of Excellence" will be held at the Wyndham Hotel October 15-17. Featuring speakers on miniature books, hand papermaking, and bookbinding, Standards of Excellence is open to members and non-members alike. Register on-line at guildofbookworkers.org/standards. In addition, The Guild sponsors a marketplace featuring vendors from all over the country. The market is open to the public; you do not need to be registered to visit or shop. Come celebrate the book with the Guild of Book Workers and Octavofest!

Buoyancy

Works of Aimee Lee & Kristin Martincic

Oct 15 - Dec 5, 2015

To close our gallery season, Aimee Lee and Kristen Martincic will exhibit artwork that explores themes of water and swimming in *Buoyancy*. Martincic grew up swimming in and around Lake Erie; this sparked her fascination with water and prompted her subtle prints, paper life jackets, pool floats, and water installations. Last year, Lee led the launch of our Eastern Paper Studio, where she produces Asian-style papers for books, prints, and sculpture—most notably a series of intricately woven paper ducks in colors derived from natural dyes. Both will present artist talks for members prior to the October 15th opening reception.

Annual Kozo Harvest 2015

Each year, after the first frost of the season, we harvest our Kozo grove. All summer long our crop grows like mad, producing tall strong stalks of fiber that we use to make paper, and each fall we cut it all down to make use of that fiber. This year's harvest will take place on November 14-15 from 10am-4pm and we encourage you to join us in this yearly tradition.

A community event, the Kozo harvest allows those who participate to get an in-depth look at what goes into turning our trees into beautiful handmade paper and they will be given the opportunity to get hands on experience in harvesting, steaming, scraping, and beating Kozo.

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

***BUOYANCY:* WORKS OF AIMEE LEE & KRISTIN MARTINCIC | OCT 15 - DEC 5, 2015**

OPENING RECEPTION / ARTIST TALK AT 6 PM THURS, OCT 15

ANNUAL KOZO HARVEST | NOVEMBER 14-15

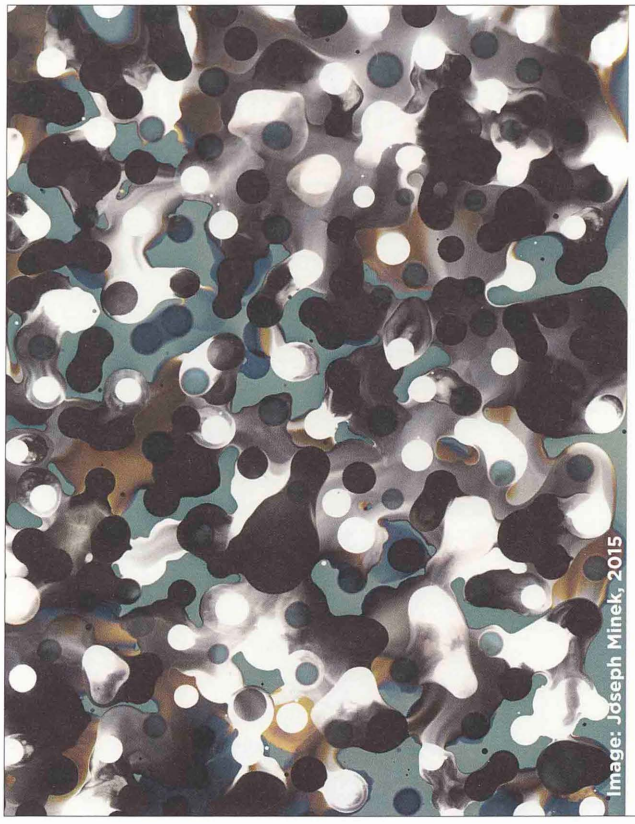


Image: Joseph Minek, 2015

2731 Prospect proudly opens the doors to Cleveland's newest and largest gallery on September 18, 2015. The gallery features contemporary work in painting, sculpture, photography and works on paper by established and emerging artists. Previously known as the William Busta Gallery, 2731 Prospect continues the mission of presenting innovative contemporary work by artists from the Cleveland area and beyond.

EXHIBITIONS

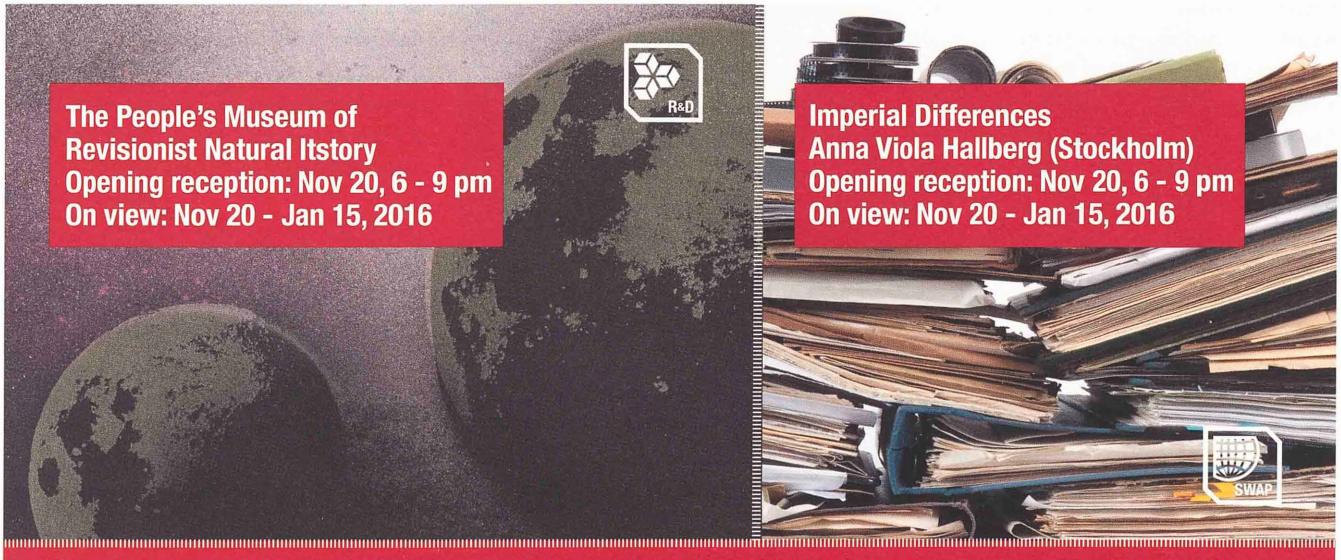
SEPTEMBER 18 – OCTOBER 24, 2015
Brick and Bones - Donald Mengay and Hrvoje Slovenc
Good People with Bad Habits - Michelangelo Lovelace
Reception: Friday, September 18 from 6:00 – 9:00 pm.

OCTOBER 30 – DECEMBER 5, 2015
Photographic Works - Joseph Minek
Symbiosis State - Amber Stucke
Reception: Friday, October 30 from 6:00 – 9:00 pm.

DECEMBER 11 – FEBRUARY 6, 2016
Works on Paper from 2731 Prospect
Reception: Friday, December 11 from 6:00 – 9:00 pm.

2731 PROSPECT CONTEMPORARY ART

Please check **www.2731prospect.com** for additional gallery events that accompany each exhibition.


R&D
The People's Museum of
Revisionist Natural Itstory
Opening reception: Nov 20, 6 - 9 pm
On view: Nov 20 - Jan 15, 2016
Imperial Differences
Anna Viola Hallberg (Stockholm)
Opening reception: Nov 20, 6 - 9 pm
On view: Nov 20 - Jan 15, 2016
SWAP

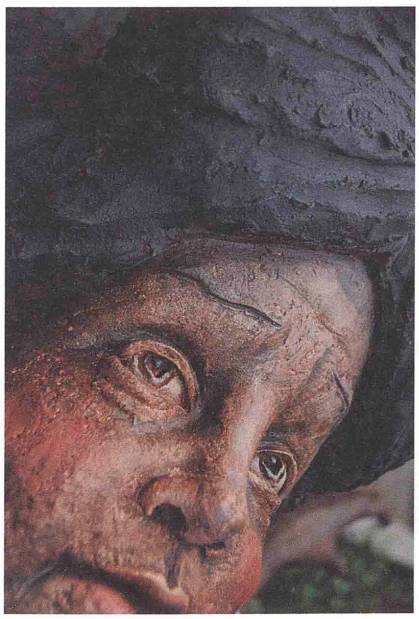
Catch these projects at SPACES before they close on October 16th!

Ward Shelley, The Last Library
Risa Puno, Exhaust
The Vault: Deeper Structures

SPACES
2220 Superior Viaduct
Cleveland, OH 44113
216.621.2314
www.SPACESgallery.org

LAND Studio and Cleveland Public Library's *See Also* present *Migration*

by LAND Studio staff



Andrea Keys Connell's installation, Migration, in the Cleveland Public Library's Eastman Reading Garden through October 15, as part of the See Also series. All photos courtesy of Cleveland Public Library, LAND Studio, and the artist.

EACH SUMMER the beautiful Eastman Reading Garden, an outdoor oasis at Cleveland Public Library, is transformed into a visually compelling space that welcomes Clevelanders to discover and explore the work of contemporary artists in a free outdoor garden. LAND studio and Cleveland Public Library have partnered to create *See Also*, which introduces nationally recognized artists to Cleveland.

This summer, the Eastman Reading Garden features the work of Virginia based artist, Andréa Keys Connell. Her installation, titled *Migration*, is comprised of a collection of life size ceramic sculptures that take visitors on an imaginary journey that unfolds as they walk through the garden much like the experience of reading a storybook. An elephant with a stacked tower of books on it's back draws visitors in from Superior Avenue and upon entry to the garden, the discovery of a lion in the shrubs, a girl with her arms outreached and a flock of red birds perched in the trees leave the story open to interpretation. Don't miss the opportunity to discover your story and world-class public art at the Cleveland Public Library's Eastman Reading Garden this summer. The installation will be on view until October 15, 2015.

Andréa's work has been featured in a number of national and international publications, and is widely exhibited. Most recently Andrea was featured in *Art Papers, Korean Monthly Ceramics,* and she was highlighted as one of *Ceramic Monthly's* Emerging Artists. Andréa is also a featured artist in the recent books *Ceramics and the Human Figure and Lark Books 500 Figures in Clay.*

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

MIGRATION | THROUGH OCTOBER 15, 2015

Eastman Reading Garden
Cleveland Public Library
325 Superior
Cleveland, Ohio 44114

Like a Nut Scurrying for Squirrels, Loren Naji is Artifying Our City!

by Loren Naji

I AM WRITING this article the day before I leave for a cultural exploration overseas. As you are reading this, I will have already returned from Europe, rejuvenated with newly inspired art energy and ideas.

Satellite Gallery: I am always looking for far-out installation artists for Satellite Gallery. With this upcoming show, I would like explorers that will reach beyond our galaxy with the most bizarre of ideas. Ignite your creativity and blast out of the box! Our next launch will be Friday, October 2nd. Please contact me in early September with your astronomical project plans for this ultimate show. Normal is boring, Weird and out-of-the-box is better, Insane with no box is best!

ARTIFIED: An Art Exhibit Juried by the People with a $10,000 Grand Cash Prize! This project is gaining momentum and we are now seeking artists and venue submissions. The first fifty artists and hosting venues to sign up with the $35 fee will be on a select list for the first round of exhibition pairings. The first artists to submit will have the best choice of exhibition space, and venues that are early to sign up as hosts can choose their favorite artists from this select group. Remember, any artist can participate and any public space can be a hosting venue.

Though only one artist will win the Grand Cash Prize of $10,000, all artists will have their work displayed to be viewed by the public, receiving media attention and major exposure. Artists may sell their work with no commission fees! Contact us to secure your spot ASAP. (E-mail loren. Naji(at)gmail.com with the subject "Artified")

New Paintings: My experience at the Slavic Village event, *Rooms to Let* led me to explore art-making ideas, using materials found on site from the actual abandoned houses. I found old vinyl flooring with stunningly rich, worn surfaces that I used to make abstract paintings. These have now become beginnings for a new body of work for me. I am still working with my several giant spheres, developing their surfaces with varied materials.

Painted rain barrel, by Linda Zoltan Wood, whose work will be featured in the October 2 Satellite Gallery launch during Walk All Over Waterloo.

Speaking of surfaces, I recently purchased an old white, 1985 Alfa Romeo Spider. I will wet sand the entire surface to a matte finish and cover it with my intricate cross hatch drawing. I will then have this "art car" clear coated, returning it to its original gloss!

***ART** (**A**rtist **R**egional **T**ransport) or Intergalactic East West Art Transport Shuttle System*, the R. V. camper that I acquired through Neighborhood Connections and CPAC grants is back in progress after a long captivity from a defunct body shop. I have now finally recovered the vehicle and will have it traversing Cleveland art neighborhoods soon!

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

Satellite Gallery

442 East 156th Street
Cleveland, Ohio, Earth 44110
Satellite Gallery launch: October 2

Do Ho Suh

September 25, 2015 – January 10, 2016

Do Ho Suh is organized by The Contemporary Austin with additional support by Lehmann Maupin Gallery, New York and Hong Kong.

Do Ho Suh, *Specimen Series: Radiator, Apartment A, 348 West 22nd Street, New York, NY 10011, USA* (detail), 2013. Photo: Brian Fitzsimmons. © Do Ho Suh. Courtesy Lehmann Maupin, New York and Hong Kong.

MOCA
MUSEUM OF
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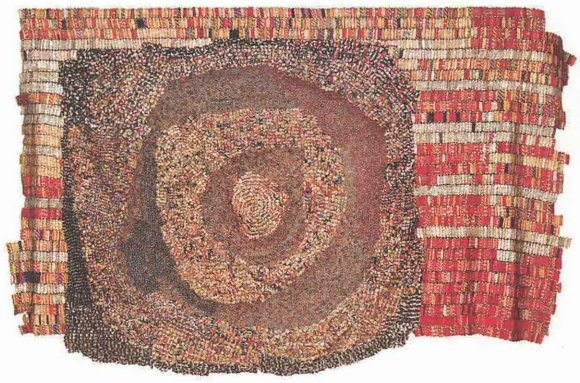
CLEVELAND



El Anatsui, *Dzesi II*, 2006

CHOICE:
CONTEMPORARY ART FROM THE AKRON ART MUSEUM

September 11 - December 6

Opening Party September 12
Member's Preview: 5 - 7 p.m.
Public Opening: 7 - 9 p.m.

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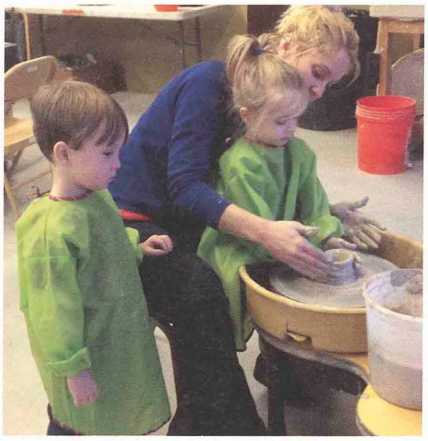
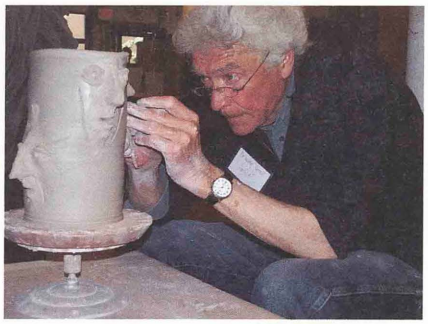
www.valleyartcenter.org

Art House . . . Where ART lives!

by Nancy Baxter





LEFT: Kids and parents enjoy Family Clay Day at Art House. ABOVE: Artist Brinsley Tyrrell at work on an urn. Images courtesy of Art House.

NEAR THE CORNER of W. 25th and Denison in the Brooklyn Center neighborhood, art not only lives but is nurturing creativity, pride and joy. Art House's most popular classes this season offer opportunities to experience a variety of techniques for creating with clay.

After learning and practicing some fundamentals, artists of all ages can throw pots, bowls, vases, and mugs on the wheel. Other classes will feature hand-building techniques. Participants will work with various clays and glazes, while learning about form and surface design and kiln firing.Projects include wind chimes, luminaries, and little skulls for Dia de los Muertos (the Day of the Dead).

For those seeking a more unique experience, seasoned ceramicist John Klassen will lead a Raku workshop. Raku, which was developed in 16th century Japan, involves building a ceramic pot by hand, glazing it, and baking it at a high temperature in an outdoor kiln. Variations in surface appearances after firing make the process unique and exciting - thus the name Raku, which means joy or happiness.

Families are encouraged to sign-up early for the bi-monthly, Saturday morning Family Clay Days that provide fun for all ages. For more information on Art House classes please visit www.arthouseinc.org.

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

YOU ARE THE STRENGTH IN OUR NUMBERS

Since 2012, dozens of art galleries, museums, and related organizations have collaborated as the Collective Arts Network to create our own media outlet and to advance the Northeast Ohio art scene.

In the last year, **CAN has made big strides** to ensure long-term sustainability for this important piece of Northeast Ohio arts infrastructure.

- **We've grown to more than 80 organizations.**
- **We've established a board of directors.**
- **We've been recognized as an independent nonprofit organization.**
- **We've re-vamped our website.**
- **We've increased our staff to help build organizational capacity.**

To keep growing as the collective voice of galleries and art organizations in Northeast Ohio, we need your support. So later this year, for the first time ever, CAN will make an annual appeal for financial contributions.

To learn more, go to canjournal.org and sign up for our weekly e-newsletter. And when the time comes, please give generously to support our first-ever annual campaign.

Orange Art Center Community Show and Fall Classes

by Deborah Pinter

ON A COLD and rainy July day, it seemed appropriate to write about Orange Art Center in the fall. It's our most busy season, with a new schedule of classes and workshops, our revitalized Community Show on display at the Cuyahoga County Public Library-Orange Branch, and our 2016 membership drive.

The OAC Community Show is a great chance to see the talent in our community, and to take home some original artwork--which benefits both the Art Center and the artists living in our own backyard. This year's judge is artist Timothy Callahan. The show opens with a reception from 2 – 4 pm Sunday, August 30 at the Library, and runs through September 27.

On October 9 our OAC board will host Tablescape, a luncheon at the Cleveland Racquet Club in partnership with Mulhulland and Sachs. Events like this offset OAC's general operating costs and help provide the programming our community seeks.

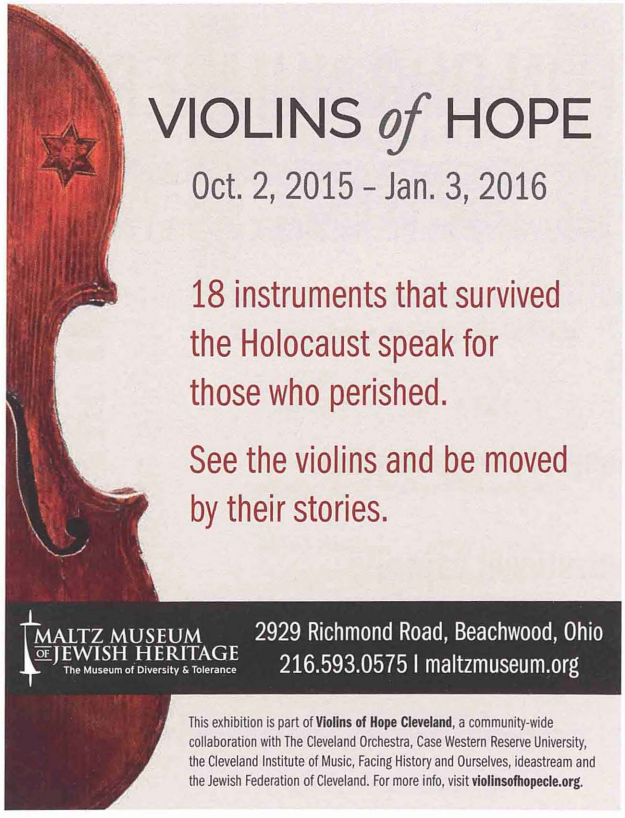
Examples of works from the OAC Community Show, 2014. The 2015 Community Show opens with a reception from 2-4 pm Sunday, August 30.

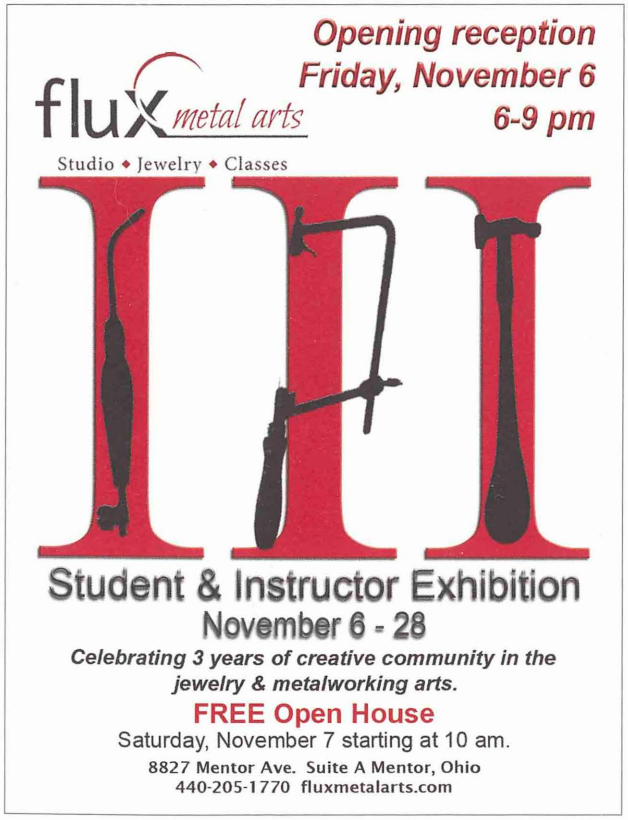
Our ten-week Adult & Teen Fall Class schedule starts Tuesday, September 8, with Drawing & Painting classes, Pottery, Watercolor, and Fine Jewelry Making.

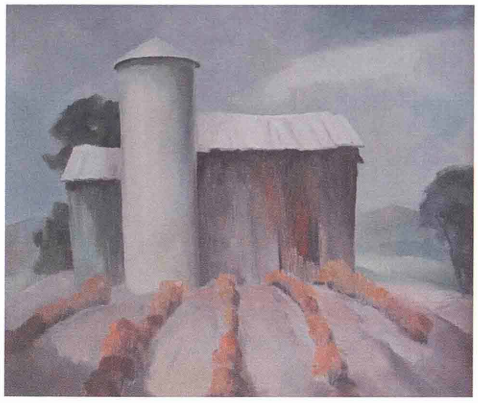
Our Kids' Classes begin September 28, and last 7 weeks. Classes include age-appropriate Pottery, Drawing & Painting, plus one Pottery class for ages 6-11, giving siblings of different ages a chance to take a class together.

Visit our NEW website at orangeartcenter.org for a complete list of events, exhibitions, classes and registration information.

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

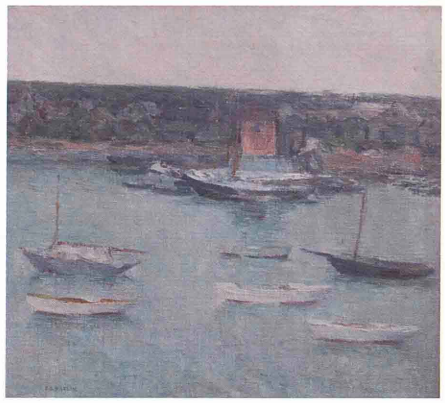

VIOLINS of HOPE
Oct. 2, 2015 - Jan. 3, 2016
18 instruments that survived the Holocaust speak for those who perished.
See the violins and be moved by their stories.
MALTZ MUSEUM OF JEWISH HERITAGE
The Museum of Diversity & Tolerance
2929 Richmond Road, Beachwood, Ohio
216.593.0575 I maltzmuseum.org
This exhibition is part of Violins of Hope Cleveland, a community-wide collaboration with The Cleveland Orchestra, Case Western Reserve University, the Cleveland Institute of Music, Facing History and Ourselves, ideastream and the Jewish Federation of Cleveland. For more info, visit violinsofhopecle.org.


Opening reception
Friday, November 6
6-9 pm
flux metal arts
Studio ◆ Jewelry ◆ Classes
Student & Instructor Exhibition
November 6 - 28
Celebrating 3 years of creative community in the jewelry & metalworking arts.
FREE Open House
Saturday, November 7 starting at 10 am.
8827 Mentor Ave. Suite A Mentor, Ohio
440-205-1770 fluxmetalarts.com



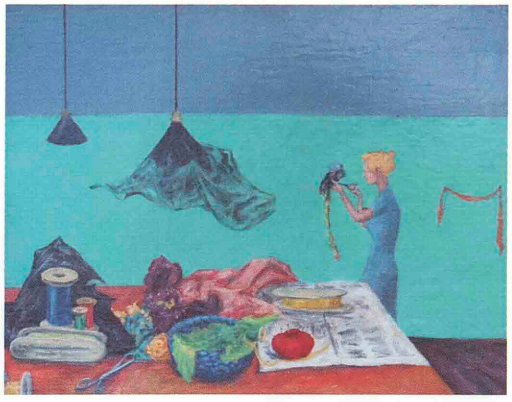
Carl Gaertner

Paul Travis

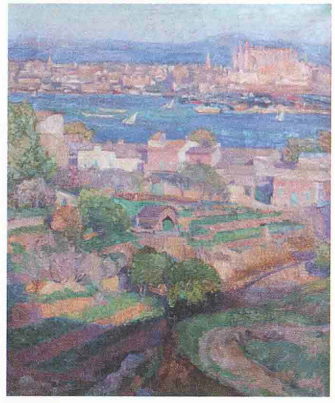


Charles Kaelin

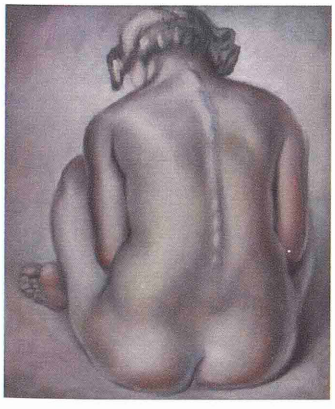
19th Century



Mervin Jules



Abel Warshawsky

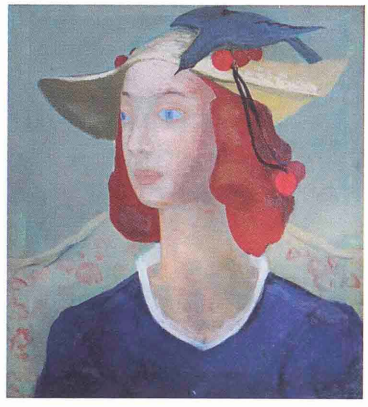


Clarence Carter

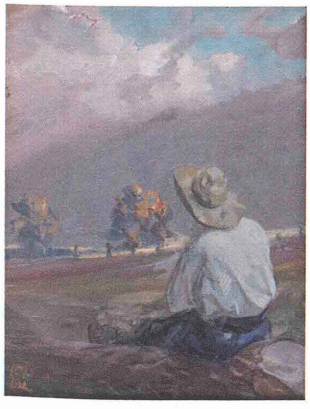
After Pietro Tacca

WOLFS

ART DEALERS & APPRAISERS



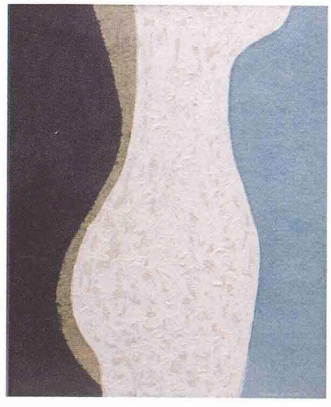
Catherine Barnes



Henry Keller

One of the country's largest inventories of highly selective fine art spanning the 17th - 21st c. including many works from the Cleveland School

17th Century



Clarence Carter

13010 LARCHMERE BOULEVARD • CLEVELAND, OHIO 44120 • 216.721.6945 • www.wolfsgallery.com

Dana Oldfather's *Soft Armor* at Bonfoey

by Micah Brown

THE BONFOEY GALLERY presents paintings of Cleveland artist, Dana Oldfather in *Soft Armor,* on view in our street level and lower gallery from October 2 – November 1, 2015. An opening reception with the artist will be held at the gallery, Friday, October 2nd from 5 – 8 pm.

There is a point when art takes over your life and does not let go. I remember being eight and seeing a Pablo Picasso exhibition at the Cleveland Museum of Art and just being in total awe. I had not encountered anything like it in my entire life. I was so used to art imitating nature. Used to realism, to academic art, to paintings looking like something recognizable. I can say without any hesitation that that moment changed my life.

I am not trying to compare Dana Oldfather to Picasso. Let's get that straight right from the very beginning. But I am saying that Dana Oldfather is creating art that gets inside of you and takes hold. Her exhibition, *Soft Armor* has the power to change the way you see the world and the way you see art. Oldfather is creating some of the most wildly imaginative work today.

Her playful, buoyant abstractions are an engaging combination of mediums. Bulbous and flowing fields of gesturally applied oil paint, pigment and polymer pours, ink bleeds, and spray painted expanses appear to aimlessly drift their way across an ambiguous horizon. The free forms walk the line between futuristic landscape and strange figuration. One can see the influence of imagery such as landmasses, lake and rock formations, interstellar events and anomalies, as well as figurative elements like toes, knees, ribs, collarbones, shoulders and necklines. A restless nervousness is brought on by a complex latticework of oil paint that is built up over and wrapped around these backgrounds. One gets the feeling something "squishy" is attempting to protect itself. Manmade objects such as bridges, plumbing, iPods and their innards, contribute imagery to Oldfather's shape making. Urban industry and infrastructure underpins organic material. Oldfather states of her work "as a way of defying the void and defining the 'home,' I create systems of eroded, kneaded, knotted, laced up, scaffolded space in a state of simultaneous deterioration, support, and rebuild."

Dana Oldfather was born in Cleveland, Ohio. She is a self-taught oil painter exhibiting in galleries and museums across the United States and Australia. Oldfather received the William and Dorothy Yeck Award for Young Painters in 2012, the Ohio Arts Council Individual Excellence Award in 2013, an honorable mention in the David Bown Semiannual Competition for 2014, and was a MOCA Cleveland Nesnady + Schwartz Visiting Curator Selected Artist for Spring of 2015 by Naomi Beckwith of MCA Chicago. Oldfather is the newest and youngest featured artist at Ink Dish in San Diego, California, where her work is found on contemporary dinnerware. Oldfather has been twice featured in the New York Times, and her work is published in the 3rd book *Absolut 2014* with Rojo Projects in Sao Paulo, Brazil in 2014. She is currently represented at The Bonfoey Gallery in Cleveland, Ohio, Angela Meleca Gallery in Columbus, Ohio, Library Street Collective in Detroit, Michigan, and R.B. Stevenson Gallery in La Jolla, California. Her work is in many public and corporate

collections across the country, including the Pizzuti Collection, Eaton Corporation, The Aria Hotel & Casino, The Bellagio Hotel & Casino, The Cleveland Clinic, and The Progressive Art Collection. Oldfather currently lives and works in Cleveland, Ohio.

For more information about Dana Oldfather–*Soft Armor,* or other upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit their website at www.bonfoey.com.

Works of Dana Oldfather. All images courtesy of the artist and Bonfoey Gallery. FACING PAGE, LEFT: Blue Planet 1, 24" X 24". RIGHT: Blue Planet 2, 24" X 24". ABOVE: The Strain Gives Way; 66" X 80". RIGHT: To A Collective Sigh; 66" X 80".

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

DANA OLDFATHER: SOFT ARMOR | OCTOBER 2 – NOVEMBER 1

JULIAN STANCZAK AND BARBARA STANCZAK | NOVEMBER 6 – JANUARY 2

CAN IS ON THE MOVE

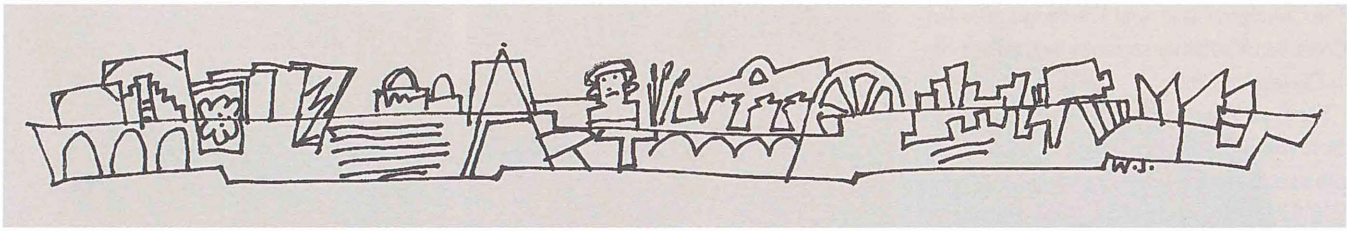
After more than three years operating through fiscal agents, CAN has established itself as an independent 501(c)3 non-profit organization. We're grateful to Zygote Press and St. Clair Superior Development Corporation for helping us get this far. As part of our evolution, we have a new mailing address. So please send your comments, letters, checks, curious objects, and all future paper correspondence to:

Collective Arts Network
P.O. Box 771748
Lakewood, Ohio 44107

as always, find us online at canjournal.org.

Studio to Studio – a Moving Experience

by William Martin Jean



Drawing by William Martin Jean.

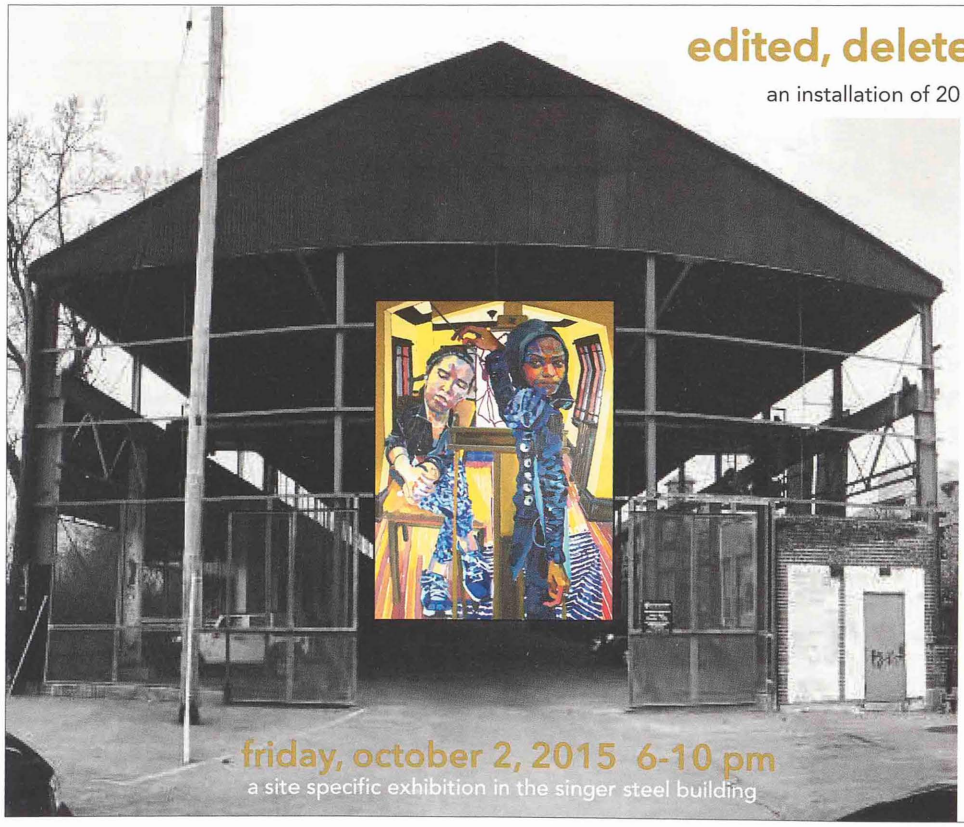
I HAD DECIDED to move from from my studio of more than a dozen years, even before I heard that the building was tagged for sale. The old space had a certain charm, sinks down the hall along with restrooms reminiscent of those found in clothing sweatshops, which the building had once housed. It was a jolly game to find which of the four stalls was functional each day, and if the rusty water from the faucets would ever run clear. The space I was planning to move into was smaller, but had many advantages like not being on the third floor with six flights of steps to climb and a freight elevator that had a mind of its own.

I liked the southern exposure of the old studio in the winter, but summers were brutal. The windows, with their deteriorated caulk, neither opened nor closed. I did like the sound of the birds chirping in the heat pipe, but somehow the feathers managed to get stuck in my paint. Each studio had a unique ceiling heating system that sped up the drying of paint. To cover the view of the studio in the floor below, I bought non- matching carpet remnants with nondescript patterns. Over time, oil stains created a pattern of their own.

I have left " La Vie de Boheme" behind for a new studio with all the comforts of home: heating and cooling, a sink with hot and cold running water, windows that open and close, a concrete floor and convenient parking. But I do miss the chirping birds.

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org



edited, deleted & manipulated

an installation of 20 new works by **Rose Haserodt**

Rose Haserodt is a recent graduate of CIA with a BFA in painting. In 2015, Rose was the recipient of 3 prestigious awards: the Agnes Gund Memorial Traveling Scholarship, the CIA Board of Trustees Purchase Award & the CIA President's Award. Rose combines her memories and candid photographs of strangers to create new painted worlds.

Presented by EMERGE cleveland a collaborative group of social entrepreneurs who invest in emerging artists. For questions please email: lilliankuri@emergecleveland.com
EMERGE would like to thank Kirt Montack & Montlack Realty.

Event Info this one-night only exhibition will be held on Friday, October 2, 2015 from 6-10 pm at the Singer Steel Building in Little Italy (2100 Random Rd). *In the event of extreme weather, the rain date will be Friday, Oct. 16, 2015)*

RSVP required
please RSVP names & number of guests for this event and reception to **rsvp@emergecleveland.com**

Rediscover film at the Print Room

by Jeff Curtis

REIGNITE your passion for film photography at the Cleveland Print Room this Fall. From gallery shows to photography workshops, there is something for everyone at the Print Room.

Our schedule begins with *Surroundings*, a group show featuring the work of area photographers Deborah Pinter, Arnold Tunstall, and David Bergholz. Opening with a reception on Friday, September 18, this exhibit runs through October 24.

Next in our Fall schedule is the exhibition of our Cleveland Foundation Creative Fusion artist-in-residence, Adolfo Bimer from Chile. Along with his own work, this exhibit will also feature work created in collaboration with community groups. Just in time for the holidays, it's our 3rd annual *Off The Wall Members' Showcase* exhibition, opening Friday, December 4th.

Images from the Print Room's *Surroundings*, opening September 18

Cleveland Print Room

The ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981
clevelandprintroom.com

SURROUNDINGS | SEPTEMBER 18 – OCTOBER 24
RECEPTION: 5-9 PM SEPTEMBER 18| GALLERY TALK 1PM SEPTEMBER 19

ADOLFO BIMER, CREATIVE FUSION ARTIST-IN-RESIDENCE | NOVEMBER 6 – NOVEMBER 25
RECEPTION: 5-9PM NOVEMBER 6 |GALLERY TALK 1PM NOVEMBER 7

THIRD ANNUAL *OFF THE WALL MEMBERS' SHOWCASE* | DECEMBER 4 – 19, WITH SPECIAL EXTENDED HOURS DURING THE ARTCRAFT BUILDING ANNUAL HOLIDAY SALE DECEMBER 5 & 6
RECEPTION: 5-9PM DECEMBER 4

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CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support.

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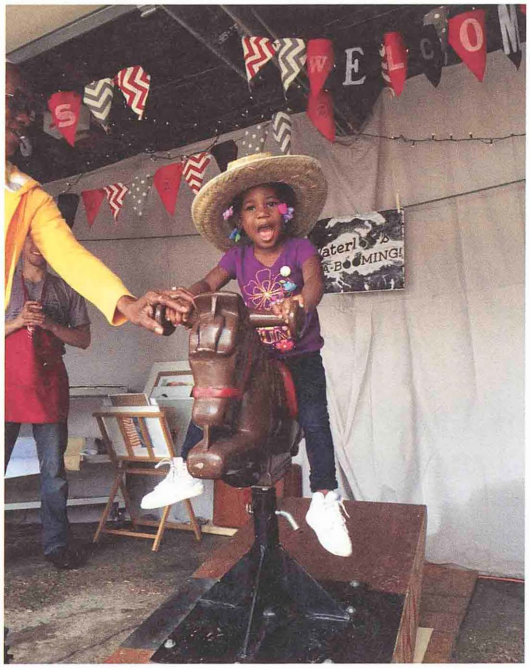
5 Things You Don't Know about Zygote Press... But Should

by Kate Snow



Riding the Print Pony: Always a hit at festivals, the Print Pony combines relief print with the joy of the rocking horse. Photo courtesy of Zygote Press.

ZYGOTE PRESS, Cleveland's only nonprofit cooperative workspace for printmakers, promotes contemporary fine-art printmaking, advocates for the arts, and supports artists throughout the region and beyond. And while Zygote enjoys a certain amount of name recognition locally, we bet there a few things even you don't know about us...yet.

1. Ink House

No, we haven't moved! Ink House is Zygote's satellite location in the burgeoning Waterloo Arts District. A unique studio created to print fine art editions for artists from all disciplines, Ink House is poised to be the first green editioning house in the country.

2. Twenty Years of Print

Yes, it's true! Zygote is all grown up and will be celebrating its twentieth anniversary in 2016. What started in 1996 as a space for artists to share equipment, workspace, and a gallery has grown to include seven full and part time staff members, a comprehensive education program which includes our Press on Wheels mobile units, three residency programs, and a redoubled effort to advocate for artists and the arts in Northeast Ohio.

3. Green Printing

After being introduced to various green printing methods over the years, Zygote decided this was the year to "go green". We knew that if we wanted our shop to let go of the solvents and acids, we would have to find alternatives that guaranteed our artists the same flawless results. After consulting with experts, researching, and innovating, Zygote will be unveiling a cleaner, greener shop this September!

4. Growth

Zygote's overall programming has grown 400% since 2011. That growth comes with an increased commitment to support artists and the community through opportunity, exposure, and advocacy.

5. Access, Inclusivity, and Identity

People disagree on what defines an "artist" and who can be called a "collector." Zygote was founded on the principle of access, and so in our shop artists are scientists, teachers, hospital workers, entrepreneurs, retirees, activists, and working artists. Our collectors include everyone from students to the independently wealthy.

A society that invests in creative endeavors will thrive. As Cleveland experiences what is sure to be an unprecedented revival, opportunity within and exposure to the arts remains crucial. We believe that includes us. But more than anything, we believe that includes YOU.

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

CREATIVE FUSION ARTIST: BEHRANG SAMADZADEGAN, FROM IRAN | SEPTEMBER

WALK ALL OVER WATERLOO | 6 – 8 PM SEPTEMBER 4

GRAND "GREEN" OPENING | 1 – 3 PM SEPTEMBER 19

CLOSING RECEPTION AND ARTIST TALK BY ARTISTS IN RESIDENCE PATTI FIELDS AND RAY JUAIRE
2 – 4 PM SEPTEMBER 26

WORKS OF DRESDEN EXCHANGE ARTISTS IN RESIDENCE TONY FRANZ AND SVENJA WICHMANN:
OCTOBER 10

ARTIST TALK BY GERMAN ARTISTS IN RESIDENCE TONY FRANZ AND SVENJA WICHMANN
1 – 3 PM OCTOBER 17

VISITING ARTIST MANDY BERNARD | NOVEMBER

WORK OF CREATIVE FUSION ARTIST BEHRANG SAMADZADEGAN | 6 – 8 PM NOVEMBER 6

Art Therapy Studio renovated for access

by Shannon Scott-Miller

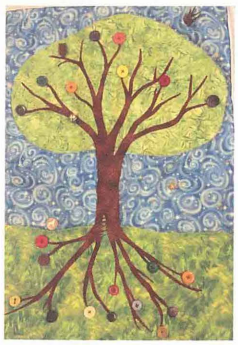


Image courtesy of Art Therapy Studio.

ART THERAPY Studio has been renovated with updates that reflect our continued dedication to providing a therapeutic art environment, and support for artists of all abilities. Space has been designed to create a calm and inspiring environment. In addition, the physical space has been designed to accommodate those using adaptive devices for mobility, including adjustable tables to accommodate different size wheelchairs, chairs that provide support, and space for easy moving with adaptive devices such as walkers.

The renovations were made possible from the generous donation of founder George Streeter. Dr. Streeter was inspired to start ATS with partner Mickie McGraw, who both used art during childhood illnesses for coping and self expression.

In addition to the updated studio, three new classes will be added focused on self expression.

In the "Memory Quilt Class," participants will create a lap quilt or wall hanging to remember a special person or event in their life. Group members will gather to share stories and create a special memory quilt. Beginners and experienced quilters are welcome.

"Mindful Crochet and Knitting Experience" uses traditional forms of creating while learning and practicing relaxation and mindfulness techniques. Whether you would like to learn how to knit or crochet, or are already experienced, this group will provide a calm, peaceful atmosphere to create.

"Around The World in 11 Weeks" will take participants on a creative journey around the world exploring iconic cultural symbols that used in art making Did you know the Egyptians believed the Lotus Flower represented the sun, creation and rebirth? We'll visit Africa, Asia, Australia, North and South America and Europe through art. Focus on your own cultural background or another, bring in your ideas and personal treasures to share and transform them into art objects. Painted and paper products, woven and printed strategies, masks, clay tiles, quilt pieces, art books and more. Explore the Global Village through the arts!

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

PARTNER FOR THE FUTURE

Adding ARTS to STEM (Science, Technology, Engineering, Math) curriculum strengthens creativity and innovation, critical thinking and problem solving, communication and collaboration, flexibility and adaptability, and social and cross cultural skills. Partner with us to plan a program that brings success to your classroom.

More at arts-inspiredlearning.org

Loganberry Books

VESSEL

GUILD OF BookWorkers

The book as vessel inspires beautiful metaphor: a craft for traveling, a container, a holder, a receiver, a transporter. Guild of Book Workers showcases their interpretation in this nationally touring exhibition, on display at Loganberry Books Annex Gallery October 7—31. Opening Reception is October 7, 6-8 PM.

Loganberry Books.com
13015 Larchmere Blvd. • Shaker Heights, OH 44120
books@logan.com • 216.795.9800
Mon—Sat 10am-6pm; Thurs 10am-8:30pm; Sun 1-4pm

Elevate brings community based art to Slavic Village

by Ron Knerem

Elevate Gallery staff: Jacci Hammer (standing) and, seated left to right: Ashleigh Salupo, Ron Knerem, and Jordan Eaton.

LOCATED at 3675 E.65th, Elevate Gallery is focused on community based art events. The group shows include recognized, as well as emerging artists. Dance and musical performances are also compiled into the mix. Featuring a Vendor Room, artisan crafts are a good part of their art sales. Elevate has strong support and utilizes volunteers from the community.

"Slavic Village Development is doing great work, bringing in The Orchestra and hosting Art fests, as well as Councilman Tony Brancatelli, who is supportive of the new movement, this is the time to open an Art Space in Slavic Village."

Slavic Village is responding well to fresh creative vision, and Elevate loves to partner with city projects and artists on creative project ideas that encourage positive growth. Only a year old, Elevate was awarded " Best New Attraction" for *Scene's* Best of CLE. "We want to do our part to help Slavic Village to be "Best Neighborhood," using the transforming power of art." elevategallery@gmail.com, facebook.com/elevategallery.

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

Hours: 6:30 – 9:30 pm Wednesday for Salon, open studio, open mic, and by appointment

SUPPORT
Arts & Culture
SUPPORT
Our Community
Our arts & culture sector is thriving, enhancing education, providing thousands of jobs, making our neighborhoods stronger, and helping lead our resurgence.
The Arts & Culture levy, only pennies on cigarettes, provides millions in funding annually to arts & culture projects and organizations in Cuyahoga County.
Our public investment has benefited all of Cuyahoga County:
• More opportunity for arts education and experiences for children
• A stronger Arts & Culture sector that is helping improve our economy
• Stronger neighborhoods anchored by successful arts & culture organizations
• Northeast Ohio's cultural treasures are protected for future generations
You Can Help Arts & Culture in Cuyahoga County grow and thrive
Visit ACAC2015.org to get involved
Paid for by the Arts & Culture Action Committee, Mary Grace Staph, Treasurer, 812 Huron Rd., East, Suite 890, Cleveland, OH 44115

Tremont Art Walk: In the Loop

by Amanda Derr

Works of Jim Pallotta will be on exhibit at Mastroianni Arts during the Fall 2015 Tremont Art Walks. Left, "8-ish." Right, 1022. Images courtesy of the artist and Mastroianni Arts.

THE GALLERY at Loop Tremont was established to showcase young new talent from Cleveland & beyond. As a coffee shop, record store, and art gallery, Loop is afforded the opportunity to share work with a larger general public than would normally attend a gallery opening, an opportunity for an artist to expand their following to beyond the gallery crowds.

In September 2015, Loop will celebrate its inaugural year of Gather: our Annual September Photography Invitational. Gather is a showcase of snapshots of human interaction. Loop is encouraging established as well as new photographers to share shots from the show, the afterparty, the road trip & the hangouts. This is not a show for posed and technically proficient pieces; this is the show of pieces that represent the photographer's ability to capture a moment, not curate a scene. Gather will include seven artists from Cleveland and Chicago.

Loop is also fortunate to be able to host some of Cleveland's best DJs and musicians during our Second Friday Tremont Art Walks. DJ Keirnan LaVeaux (soundcloud.com/in-training/intrainingmix001-kiernan-laveaux), one third of the popular dance party series IN TRAINING, has gotten everyone up and dancing in between the tables at Loop and we hope to bring her back for many more events. Sam Baribault, aka W/ Both Shoulders Broken (wbothshouldersbroken.bandcamp.com), has graced the stage for two opening nights at Loop. Cleveland DJ-about-town Red-I (djred-i.bandcamp.com) has performed sets ranging from Dancehall Reggae to Old School Hip-Hop.

Loop is happy to co-ordinate after-parties for its second Friday openings with neighbor bar Lava Lounge, and with Cleveland DIY art center the Lean Industrial Consortium.

Aside from the monthly rotating shows on the big wall, Loop also has on-going exhibits including [Black Frame] curated by Cleveland favorite John G., co-creator of the Lake Erie Monster Comic series and Melt Bar&Grilled resident illustrator. [Black Frame] showcases Cleveland illustrators & comic artists including J. Kelly, Kevin Czapiewski, Ashley Ribblett, and John G. Further, we have just expanded our gallery space upstairs to make room for more semi-permanent art collections.

Mastroianni Arts
2687 West 14th Street
Cleveland, Ohio 44113
mastroianniarts.com
216.235.6936

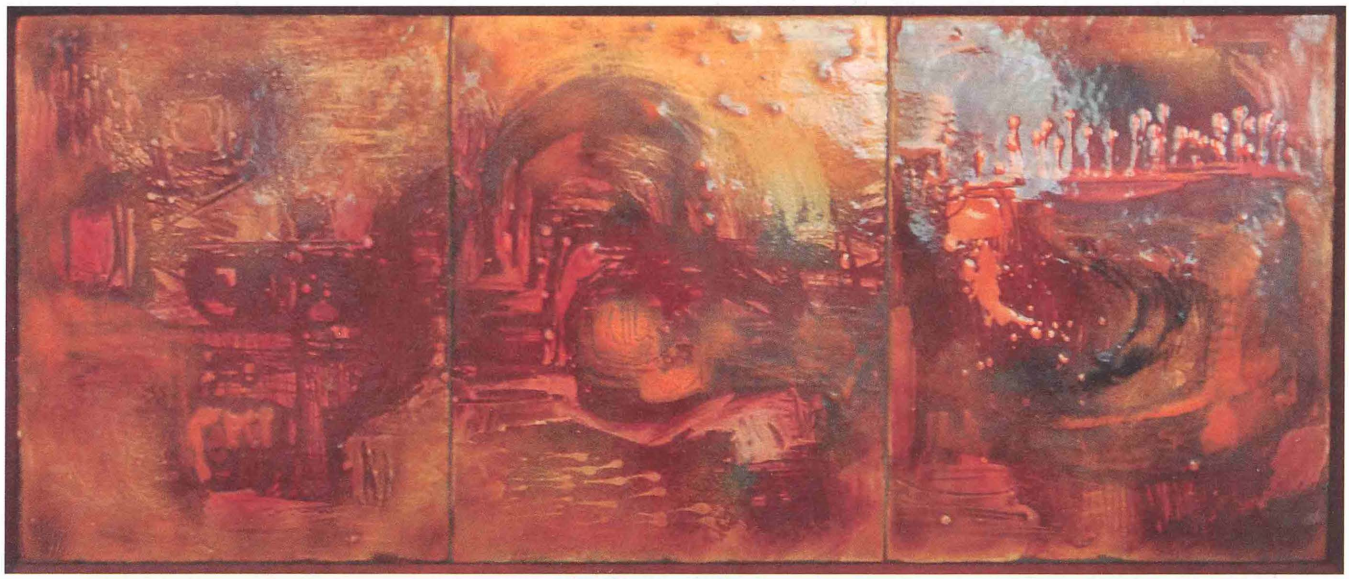
Loop Tremont
2180 West 11th Street
Cleveland, Ohio 44113
216.298.5096
facebook.com/LoopInTremont
facebook.com/ArtWalkTremont

TREMONT ART WALKS | SEPTEMBER 11, OCTOBER 9, NOVEMBER 13

LOOP HOURS
7 AM – 9 PM MONDAY - THURSDAY
7 AM – 10 PM FRIDAY
8 AM – 10 PM SATURDAY
10 AM – 6 PM SUNDAY

AAWR Presents *Fragments, Photo Now,* and more

by Mindy Tousley



Enamel on copper triptych by Elaine Albers Cohen. Image courtesy of Artists Archives of the Western Reserve.

FRAGMENTS: Works of Elaine Albers Cohen from the past and present opens at the Artists Archives of the Western Reserve Thursday, September 17. *Fragments* will showcase Cohen's collage, ceramics, paintings, and prints over her career. Cohen's work over her 50 year span of working as an artist has been inspired by her love of Southwest Indian art.

"My interest in early cultures, from cave paintings to Egyptian cuneiform carvings in clay tablets, has been a strong influence in my ceramic work and paintings," Cohen says. Her love for Southwest Indian art she owes to her husband and his love for geography and culture of the four corners area of New Mexico, Colorado Utah, and Arizona where they camped for over 30 years.

Fragments is derived from the idea of Cohen's process with many of her works. "Since it is not legal to use shards that we found on our trips, sometimes I broke my own pots into shards and reassembled them into collages and modern designs. These led me to combine shapes, textures, color, and fire, all the elements that I shared with the Pueblo Indians." Cohen explains. Along, with their spiritual idea, it became a natural progression for Cohen in her work.

Photo Now

On Tuesday, September 8 we open our third annual photography competition, *Photo Now* previously known as the Western Reserve Photography Competition held this year in Tri-C's East Gallery.

Collecting Art

Join us as we continue our Collecting Art series with Barbara Tannenbaum, Curator of Photography at Cleveland Museum of Art with a discussion about collecting photography on Saturday, October 3, 1 p.m.

Marketing and Promotions for the Individual Artist

On Wednesday, October 14th at 6:30 p.m. Josh Usmani helps artists with marketing and promotions with our program Marketing and Promotions for the Individual Artist. This talk is to help local, emerging artists and young art professionals in their efforts to promote their news and events to local and regional media outlets. However, the lecture is open to anyone interested in learning more about how to promote their efforts through local media outlets.

For more information regarding program of to reserve your spot please contact Katelyn, Communications & Public Outreach Manager at 216.721.9020 or kgainer@artistsarchives.org.

Artists Archives of the Western Reserve

1834 E. 123rd St.
Cleveland Ohio 44106
216.721.9020
artistsarchives.org

PHOTO NOW | SEPTEMBER 8 AT TRI-C EAST GALLERY
FRAGMENTS | SEPTEMBER 17 AT AAWR
COLLECTING ART WITH BARBARA TANNENBAUM | 1 PM OCTOBER 3
MARKETING AND PROMOTIONS FOR THE INDIVIDUAL ARTIST | 6:30 PM OCTOBER 14

Fall at The Sculpture Center

by James Barker

THIS FALL we focus on contemporary ceramics by some of the best artists of our region, concerned with art history, craft, absurdity, domesticity, and the human condition.

Future Retrieval x Chris Vorhees, a new collaborative among Cincinnati based Katie Parker, Guy Michael Davis, and Chris Vorhees, combines porcelain sculptures, hand cut wallpaper landscapes, light, sound, and mixed media. Think English neo-classical, *2001: A Space Odyssey,* and James Turrell.

Fabricated Fictions features new work of Toronto born Zimra Beiner and Nathan Prouty of Cincinnati. Beiner's sculpture expressively abstract domestic objects. Prouty's intimate sculptures are obsessively detailed "bundles" about humor and cultural baggage.

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
216-229-6527
sculpturecenter.org

ABOVE: Future Retrieval x Chris Vorhees, "Image of Order," detail, cut paper, LEDs, porcelain, plexiglass, wood, formica, 10' x 8' x 2.5', 2014. RIGHT: Nathan Prouty, "Amelia (Canyoner)," ceramic, underglaze, glitter, resin, foam , 2" x 5.5" x 7.75", 2015.

Three Great Openings
on One Arts Campus
Thursday Sept. 17, 2015
5:30-8:00 pm
The Sculpture Center:
Future Retrieval x Chris Vorhees
Artists Archives of the Western Reserve:
Fragments: Works of Elaine Albers Cohen
Plus tour the beautiful Studio Gallery
of founder David E. Davis
preserved by
The Davis Sculpture Foundation
Euclid Ave. at E. 123rd St. next to Lakeview Cemetery

CIA's New home for Cinematheque offers better technology and comfort, but same quality film programming

New Peter B. Lewis Theater in Uptown is date-night destination by Karen Sandstrom

A PHOTO of an empty movie theater appears on the July bulletin of the Cleveland Institute of Art Cinematheque. Typed across the photo is -30-, which old-time newspaper reporters used to tap out on their Smith Coronas to signal a story's end.

And -30- is how John Ewing, co-founder and director of the Cinematheque, marked the end of an era for the alternative theater. On July 30, the Cinematheque closed out its 29 year run in Aitken Auditorium on East Boulevard with a screening of "The Last Picture Show" – a movie chosen in a vote by patrons.

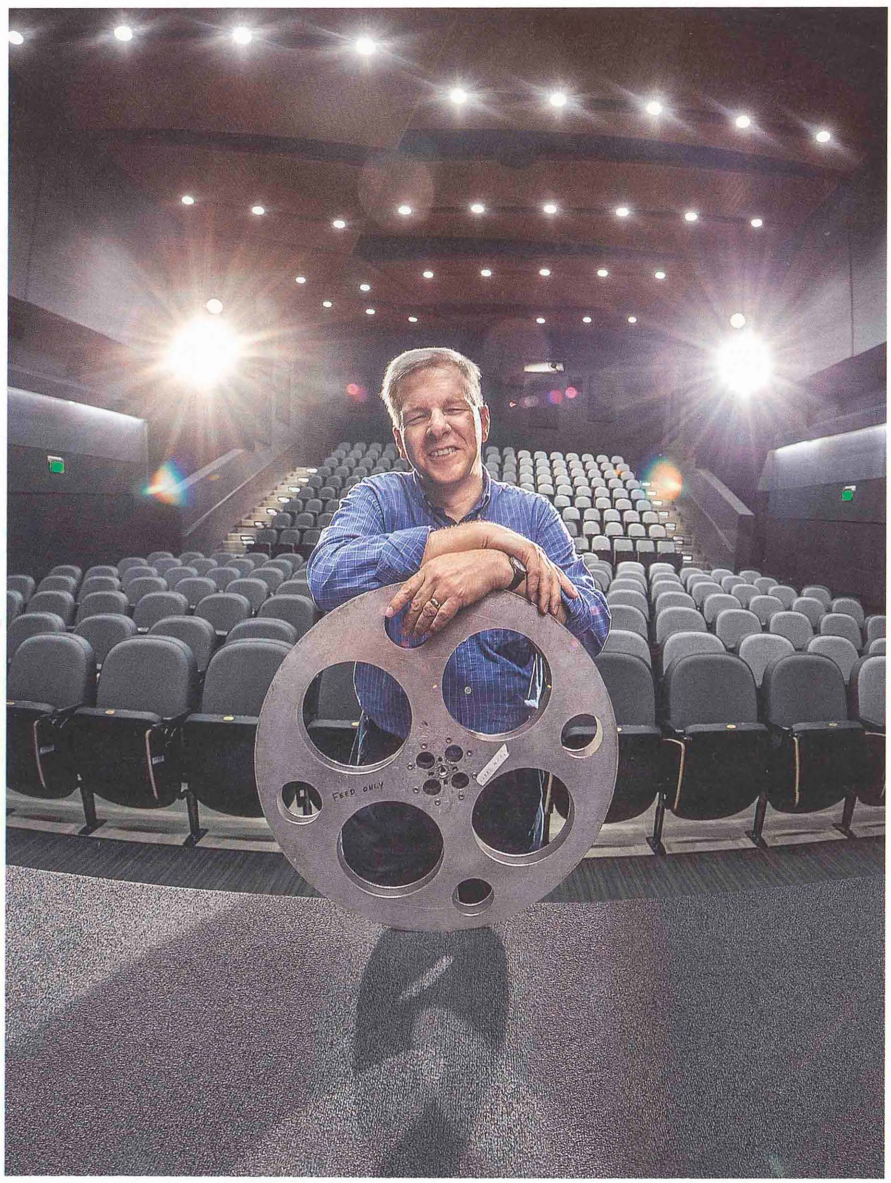
Two days later, Ewing launched his internationally celebrated theater into the 21st century with an opening night party in the Peter B. Lewis Theater, in CIA's new George Gund Building, which is adjoined to its Joseph McCullough Center for the Visual Arts on Euclid Ave. Casablanca marked the first regular film in the new location, with August 7 showings in both 35mm and digital versions.

The new place is just part of the renovation and expansion of CIA in University Circle's Uptown neighborhood.

Like the rest of the complex, the theater is being hailed for its spatial beauty and its technological improvements. "I think it's a very handsome theater," said Ewing. "Everybody who sees it is struck by what an attractive space it is."

It also has a whopping new surround-sound system and great acoustics, plus capabilities for screening movies both digitally and on film.

CIA brought in the acclaimed Boston Light & Sound early to plot the installation of projection and audio equipment. The specialty company thrives on solving the challenges unique to each project, said CEO Chapin Cutler. In this case, that meant designing a way for six projectors to line up as closely as possible to the imaginary line that runs from the center of the booth to the center of the screen to avoid "keystoning" of the image.



Cinematheque co-founder and executive director John Ewing. Photo by Robert Mueller, courtesy of the Cleveland Institute of Art.

Cutler's team built vertical spaces for two 35mm reel-to-reel film projectors, a 4K digital projector, an HD projector (for lecture presentations) and two 16mm projectors. The setup turned out to be a feat of design. "There is no machine that is further off center than a foot and half," he said.

The Cinematheque now has the flexibility

to screen virtually anything really well. The result for audiences will be "the best looking and the best sounding show that anyone has ever seen," Cutler said.

He credited CIA for insisting that the new facility meet or exceed the highest industry standards. "The mission of this facility with the Cleveland Institute of Art was to do it the way it should be done," Cutler said.

Oh, and the 300 seats are an upgrade from the wooden models with collapsible desktops at Aitken. At best, those old seats served as a quaint reminder of Aitken's lecture-hall pedigree and reminded filmgoers they were in an institution of higher learning. At worst, they tested one's devotion to cinema.

"If everybody who tells me they don't come to Cinematheque because of the seats comes to the new place, we'll be golden," Ewing quipped.

An affable and enthusiastic ambassador for the art, Ewing has plenty of affection for the old place, too. He came across Aitken Auditorium in the mid-'80s, when he was scouting sites for the non-profit theater on behalf of founding partner, the late George Gund III. Ewing liked Aitken and the space and its context. "I loved that it was part of the Cleveland Institute of Art," he said. "I think film is an art, and it's a visual art."

Then CIA president Joseph McCullough had some doubts about whether it could succeed. Suburbanites might be too wary of University Circle at night to come down for films, he thought. Ewing tested the waters with a screening of the indie film "Vortex" in 1984. Hundreds turned out, and by August 1986, the Cinematheque was up and running at Aitken.

Over the following decades, the Cinematheque presented thousands of feature films – an estimated 5,000 in the last 20 years alone, Ewing said. Supported in part by the county cigarette tax administered by Cuyahoga Arts & Culture, the Cinematheque has won accolades internationally and achieved beloved-institution status among the locals.

And Ewing would love it if the new digs pique interest among a broader audience.

Its location in hip Uptown — surrounded by places to stroll for food and drink before and after shows — positions the Cinematheque as a great date-night experience. But Ewing is also clear about the mission. With repertoire ranging from the silent era to experimental film to crowd favorites, Cinematheque remains focused on creating access to the most interesting possible film experiences.

He respects his audience and knows how they differ from both the multiplex moviegoer and the throngs that make the Cleveland International Film Festival an annual success.

"People say, 'Let's go down to the film festival,' and in many cases they don't even know what they're going to see. They just want to be part of the event," Ewing said. "When people go to the Cedar Lee (in Cleveland Heights) or the Cinematheque, generally they're going to see a particular movie."

The Cinematheque will always be more specialized, he said. The goal is not to duplicate the mall-theater experience.

"We really do show films that are truly exceptional. And now we can show both film and digital in a truly exceptional way. This is why we're based at an institute of art and not a shopping mall. We're showing art films in the truest sense."

"We really do show films that are truly exceptional. This is why we're based at an institute of art and not a shopping mall. We're showing art films in the truest sense." – John Ewing, Director, Cinematheque

For more information about the Cinematheque, including the film schedule and directions, go to cia.edu/cinematheque.

Karen Sandstrom is a writer, illustrator and CIA graduate. She works in marketing at Cuyahoga Community College.

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
800.223.4700
cia.edu

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NOIS presents *The Selfie Show*

by Karen Sandstrom

PROFESSIONAL ILLUSTRATORS tell stories — on demand, on deadline, and usually to someone else's specifications.

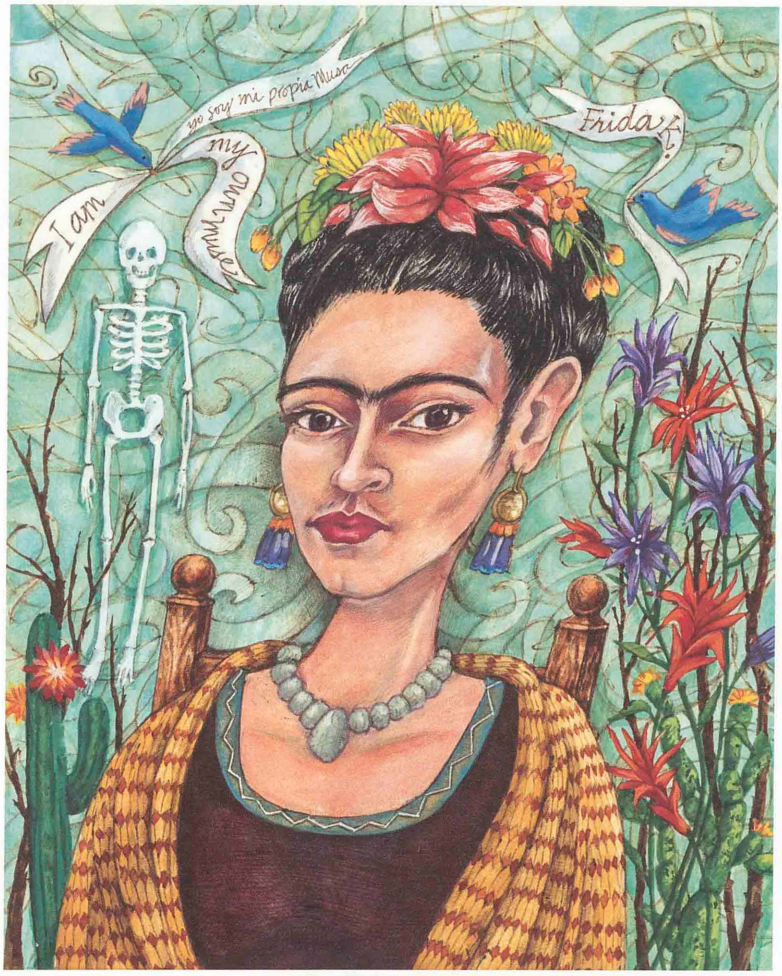
But once a year, members of the Northern Ohio Illustrators Society stretch out a little to make art for themselves and for the public to enjoy. *The Selfie Show* runs Sept. 11 through Aug. 4 at The Art Gallery in Willoughby. Some 30 illustrators will show new work that plays on the theme of the "selfie," directly and implicitly.

"The Annual NOIS shows are an opportunity for our commercial art-oriented members to create something more personal," said NOIS president Ron Hill. "They are assigned a theme, and then they tell that story in their unique visual voice. I would expect we may see self-portraits, story, humorous pieces and a general exploration of the selfie phenomenon in our social media culture."

The show is a long tradition for NOIS, the only one of Cleveland's visual art organizations that focuses specifically on supporting and promoting illustration.

"Illustration is not fine art, and it is not graphic design. It uses the art skills of fine art and the business model of graphic design," said Hill, who draws editorial cartoons for suburban weeklies and has illustrated the series of books called The Armchair Theologian. "But it is, to me, creating an image that tells a story. The illustrator has to understand that story and bring their own style or impact to the image."

Nancy Lick, who has served on the NOIS board since its inception in 1996, said NOIS exists today for the same reasons it was started 19 years ago: to create a community for illustrators as they tried to build careers making art for advertising, editorial content, character design, and books.



Frida, by Nancy Lick. Image courtesy of the artist and Northern Ohio Illustrators Society.

"In the early years of NOIS, we communicated with postcards and personal phone calls to members about events," Lick said. "Now our website and our Facebook page has made us more visible in the community. As a result, our members often share opportunities they have heard about with other illustrators, or post professional concerns. I have always been impressed that in a competitive business, illustrators in Cleveland are so willing to help each other."

The Art Gallery
4134 Erie Street,
Willoughby, Ohio 44094
Northern Ohio Illustrators Society
NOIS.com

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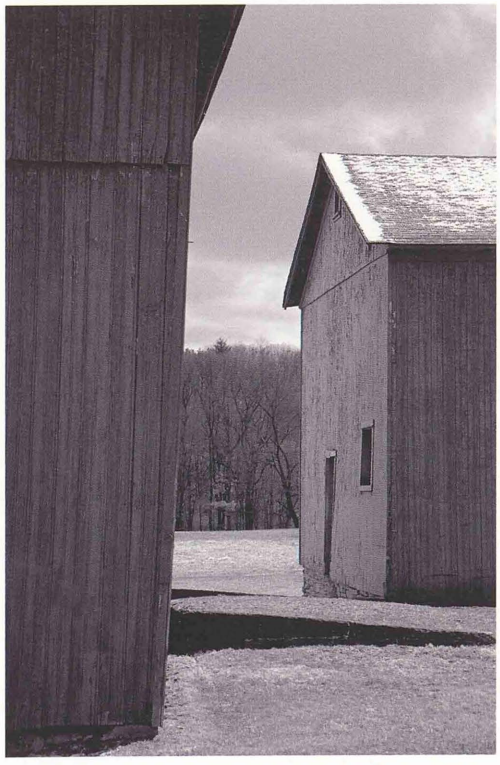

"Barns, No.1" (15.5"x10") Ltd Ed 10 C.G. Baker, 2013

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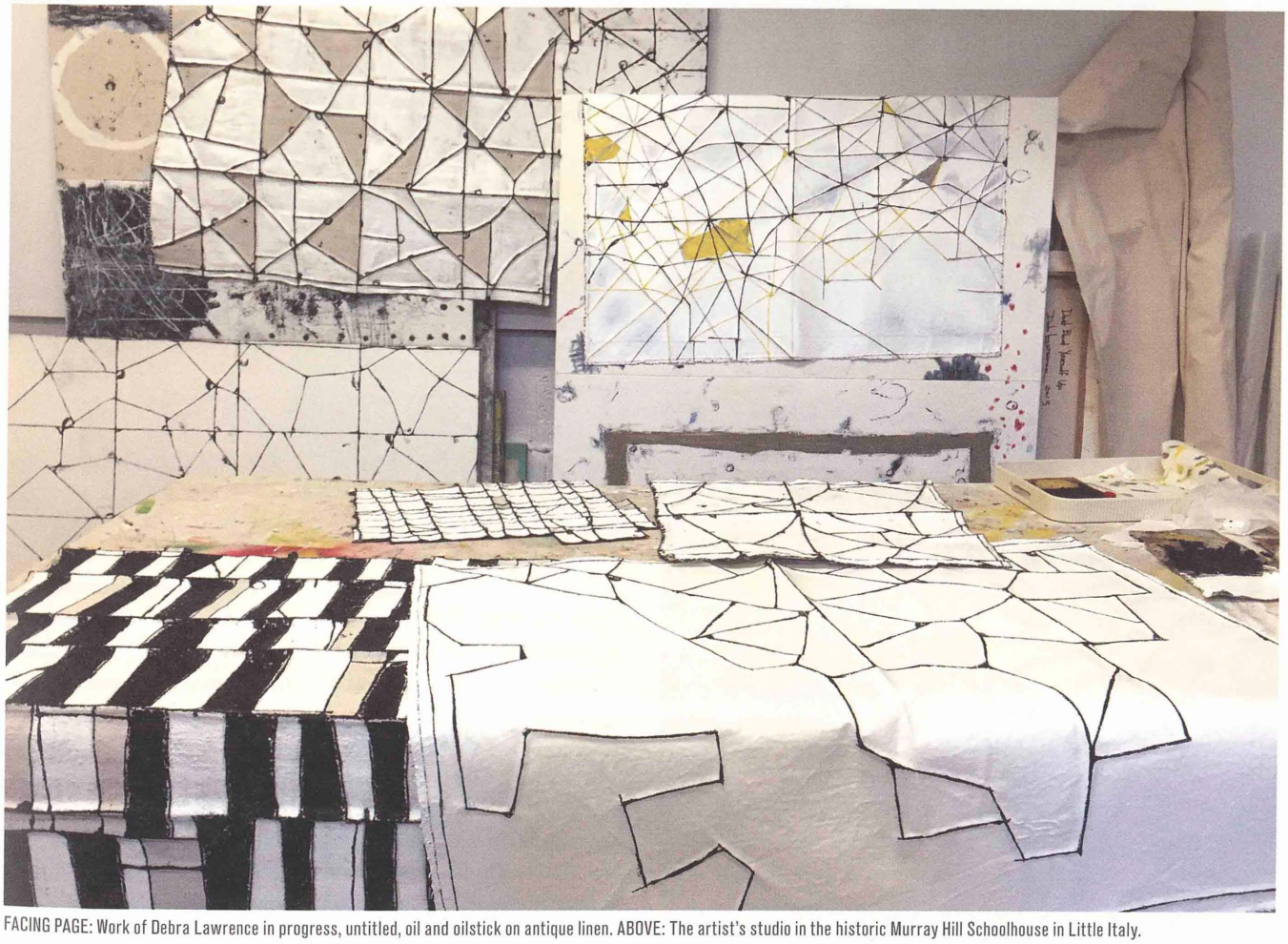
ENNZOIL

FOLDING AND HOLDING: THE DOUBLE LIFE OF DEBRA LAWRENCE

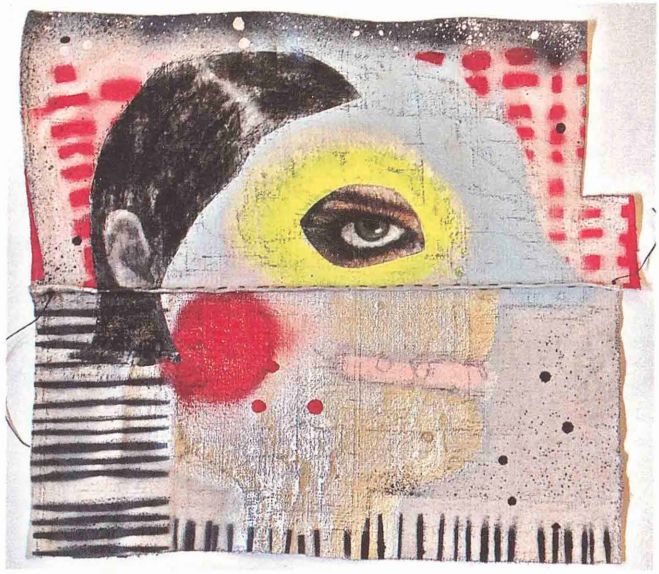
By Douglas Max Utter

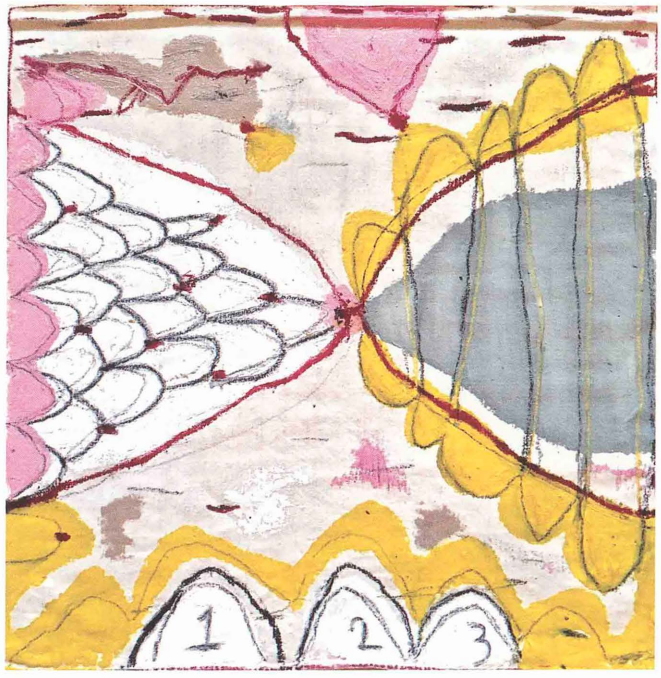


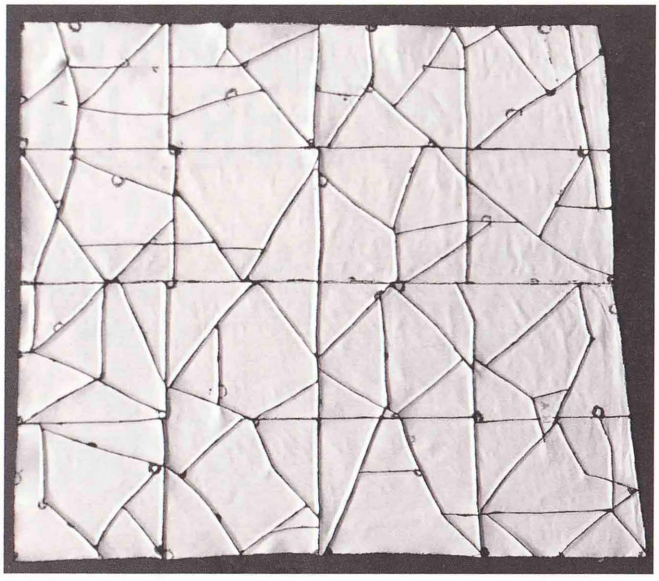
FACING PAGE: Work of Debra Lawrence in progress, untitled, oil and oilstick on antique linen. ABOVE: The artist's studio in the historic Murray Hill Schoolhouse in Little Italy.

Deb Lawrence rents two spaces at the historic Murray Hill School in Cleveland's Little Italy arts district. One of these is her new gallery business, tucked away in a sunlit room that used to be the school nurse's office. Called NOCA (No Ordinary Contemporary Art space), it earns its name equally by its transitional perch on a landing between floors, and from its idiosyncratic range of fine art objects on display inside. At NOCA visitors can buy delicate gold or black nickel jewelry, imaginative ceramic ware by several artists, or even happen upon an antique ring or pill box. But most importantly, they will find a selection of Lawrence's own paintings.

The objects at NOCA tend toward the intimately minimalist, nudging back through world culture to sketch personal takes on material and function. A similar but more focused quality of emotional exploration is characteristic of Lawrence's visual art, represented in the gallery by a series of small works from her "Succulent" series. These are made with oil sticks and graphite on antique linen. The title has to do with the shape of the short, arcing lines which are Lawrence's basic formal unit here, like the nested leaves of certain household plants. Drawn in warm shades of pink, her linear bumps also seem like mountains in a child's drawing, or like breasts. A selection of comforting ceramic vessels and teapots, a Turkish carpet on the floor, and a few well-watered, real-life plants fill out most of the remaining space. Most days, either Gabrielle Watson or Megan Talbert is seated behind the short display counter. Both are students at the Cleveland Institute of Art and, as paid interns, make Lawrence's commercial project feasible as she goes about her other activities. Those take place primarily in the second room she occupies in the school, a space at the other end of the building and down a few more stairs: her studio.







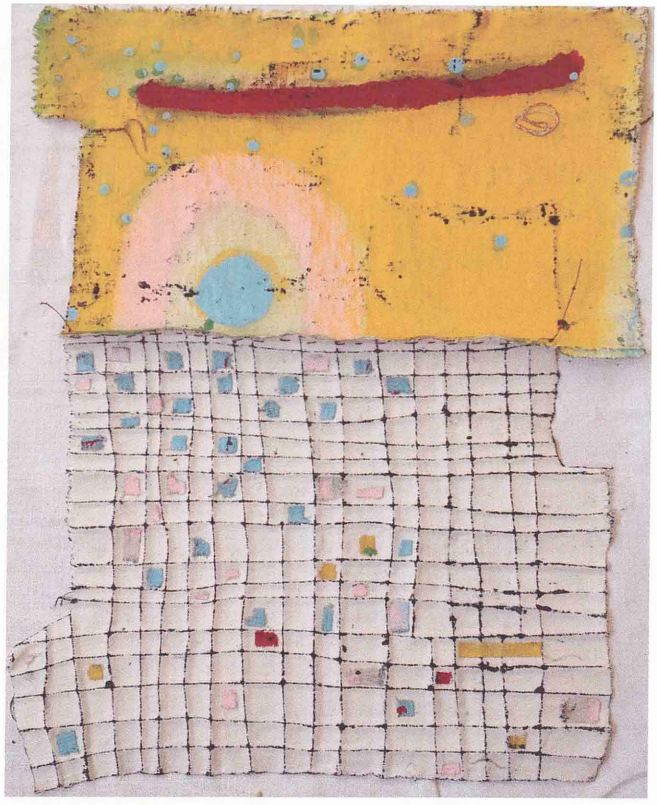
CLOCKWISE FROM BOTTOM LEFT: Succulent series, mixed media on antique linen, 2015; Say It Like It Is, series, mixed media on antique linen, 2014; Take a Breath, oil stick and oil paint on canvas.

About a year ago, Lawrence moved her studio from the Tower Press building into the basement of the old school house, specifically to room 01. You could make something of that number--that it's primal and digital at the same time, primitive and contemporary. That's very close to what Lawrence does as an artist, and who she is as a person. She has advanced degrees in the field of psychology, like her mother before her, and was a practicing psychologist for many years. Yet the art has always been there, too, and for the past decade has held pride of place.

"It all started when I was about six. My father built a sandbox. I would draw in the sand, draw and erase. I had a lot of energy – still have a lot. I would sketch in my head, looking at my ceiling as if it was a piece of paper, when I was four, when I was supposed to be napping. And I grew up with the idea that you didn't have to be perfect." This was in Ann Arbor. Her father was a reproductive endocrinologist, her mother a PhD in psychology and education. "I had a lovely, long, unself-conscious childhood."

Among the thinkers who Lawrence particularly admires is the British psychoanalyst Donald Winnicott, whose specialty (like hers) was childhood development. His theory of transitional objects talks about the significance and value of those special, personal things in our early lives, like stuffed animals and security blankets, that seem to be midway between real and imaginary: things that have a crucial psychological dimension. Lawrence believes that artworks have this property, also. Her recent works are painted and drawn (and rubbed and stained) on antique linen, responding to the fabric's fine-grained intimacy. Her breakthrough work in recent years is the bed-spread sized painting titled, "Do the Hard But Right Thing." Completed in 2013, it thoroughly explores the terrain of one piece of material. Part painting, part low-relief sculpture, it can be hung or draped for display purposes (somewhat like the sculptural works of the Ghanaian artist El Anatsui). Lawrence started with a very rumpled surface, but instead of ironing decided to work with it on its own terms. Slowly it turned into a map of itself, of creases and wrinkles, explored during a manual journey through domestic-scale vastness. Graphite, oil paint, and oil stick trace and reinforce interlocking geometries, coloring patches in shades of gray, red, yellow, and black. Makeshift triangles, a series of checks, a pocket of intersecting lines that become stars – are like the lines and marks in a well-used human hand. Feminist ideas and issues are implicit in every phase of her activity, and time and fate linger behind her apparently carefree lines, set in the shadows and folds.

Lawrence paints almost every day in the cavernous basement room, hour after hour amid old heating ducts and lengths and piles of linen. "I know that I'm on the right track, " she says. "Something is unlocked."



ABOVE LEFT: What Lies Beneath, mixed media on antique linen, 2014.
ABOVE RIGHT: What Really Matters, mixed media on antique linen, 2014. Images by and courtesy of Debra Lawrence.

Her current larger works expand on the concept that they are a kind of transitional object, bridging gaps between the here and now and the make-believe. "I love the fact that my work resonates with so many people outside of my own little circle. It makes me happy," she says, and though this simplicity is genuine, it's not the whole story.

Lawrence's paintings combine pictorial pleasure and intellectual nuance with a quirky energy as contagious as her own. This painter is not physically imposing, nor particularly young, yet she communicates a youthful drive of great intensity -- perhaps because it is in fact underwritten by experience and learned expertise. It's not surprising she's had little trouble finding advocates here and in venues around the country--most recently at Lawrence Fine Art (no relation) in East Hampton, NY, which now represents her. It helps that her tentative, searching abstraction finds an unusual congruence between more traditional modernist manners and up to the minute artistic/scientific concerns involving the mapping and cognitive implications of micro-terrains.

Lawrence's professional background in psychology lends another kind of weight and perspective to small and mid-sized works like the black and white, "Breathe Easy'" and "Pinch Me If I'm Dreaming." She grids these patches of linen with spidery lines, like a hobo game board, then deploys marks and circles. They look like diagrams, or like microphotographs of cells. Maybe they're sketches of game strategies, or the progress of a disease, or a schizoid tic-tac-toe session. This is the human mind as it plays with division, with series and exception, distance and concentration, loneliness and contact. Lawrence's textures and home-made techniques often continue their eccentric motions interestingly, if quietly – but then light up, suddenly, with a boggling electric connectivity – like a potato lamp, but with wifi.

Somehow she paints all the time, and also travels all the time. For the past seven years Deb has attended various art fairs around the country, in particular those in Miami. In 2015 she'll be going there with people from East Hampton, where she has new friends. Her new gallery is situated not far from the tip of Long Island, and in the Lawrence-like foldup geometry of the art world, may be contiguous with a much a wider recognition of her art.

Visit NOCA Gallery and others in the Murray Hill School House and around Little Italy during upcoming art walks:
October 2, 3, 4
December 4, 5, 6
Fridays 6 - 9 pm
Saturdays 11 am - 9 pm
Sundays noon - 5 pm

BIG SHOES

A Tribute To William Busta

By Henry Adams

William Busta's description of his strategy for the gallery he ran for 26 years might sound overly simple:

"Some people sell art through sales pitch or personality," he said in an interview looking back on the gallery's lifespan just before his official retirement at the end of July. "I decided that the way I was going to sell was with the quality of the work that I presented—and by showing the work of young artists who went on to develop a significant regional or national reputation."

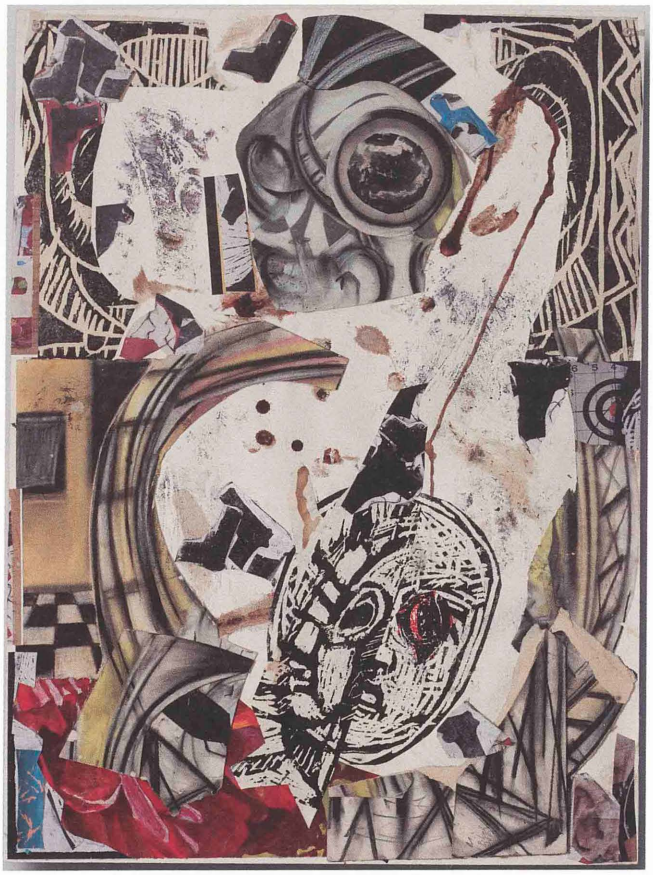
The simple plan might sound like bragging, if it hadn't proven true over the decades. Busta's retirement marks the end of an era, and also provides an occasion to review how he built such a gallery, what it meant for the region, and what it means for the future.

William Busta grew up in Brecksville, studied English at Baldwin Wallace, and in 1976 earned a Master's degree in History and Museum Studies from Case Western Reserve University. His first job was as director of the Dacotah Prairie Museum in Aberdeen, South Dakota. Next came the role of as assistant director at the Springs Art Museum in Morehead, Minnesota. In 1980, he returned to Northeast Ohio to work for NOVA—the New Organization for the Visual Arts.

He made the jump from history to art in large part because of his interest in actual objects. Busta's interest in art is a bit different from that of most art historians. He has always wanted to explore how art is embedded in larger issues of time, place, regional identity, and material culture. There's even an element of 'sixties radicalism at the core of his vision. He believes that the arts play an essential role in the vitality of a city or a region; that the role of the arts is to continually challenge and provoke; that without the arts, society sinks into lethargy and complacency.

He left NOVA after two years, but it had been the perfect place for a young enthusiast to take in the art scene in Cleveland. As a way of building up membership for NOVA, Bill got into the habit of going to every art opening in the region—generally about 40 a month. If a nearby university hired an artist, Bill would find out who they were. Making ultimate judgments about the stature of an artist is a daunting task, but it somehow becomes possible to make these judgments, at least provisionally, in local terms: Who are the three best ceramic artist in the region? Who are the five best painters? While there aren't exact answers, these questions help form opinions.

Those two years at NOVA left Busta with a good grasp of the regional art scene, and also helped him form an opinion about what was missing. The big gap, it seemed to him, was the lack of a contemporary gallery dedicated what was most significant in local art—and particularly to young, up-and-coming artists. As early as 1982 he had formed the ambition of opening a gallery in Cleveland. But before realizing the dream, he would serve in several other roles:



FACING PAGE: Portrait of William Busta by Timothy Callahan. ABOVE:Mental Circus III, Dexter Davis, 2010, collage, relief prints, mixed media, 30" x 22."

he was a consultant for several small arts organization, including the Cleveland Artists Foundation (now ARTneo); he began work on a PhD in history at CWRU. To support himself he worked for a time as a taxpayer service representative for the IRS. Meanwhile, he looked for a space to house his gallery.

Finding the right space was a challenge. He needed low rent (which wasn't too hard to find), but also a place that wasn't so dangerous that people were scared to attend shows there there. The solution was at 2021 Murray Hill Road, a gallery he took over from Joyce Porcelli. The venture was made possible by the support of his wife Joan, who was finance director for the Cleveland Public Library.

Busta was so preoccupied with working out the details of getting a space that he delayed the process of lining up a stable of artists. The first seven he called up declined to show with him. The turning point came when he signed up, Don Harvey, a highly respected painter, photographer, writer, and environmental activist, who taught at the

The Rememberance and Its Object, 1996, installation view, William Busta Gallery interior. Installation by Don Harvey. Image courtesy of Don Harvey.

University of Akron. "Everyone said 'yes," after that," Busta recalls.

As it happened, this was a period when what artists were doing in the region was changing. During the sixties and seventies the contemporary art scene in Cleveland had been dominated by the geometric abstraction of figures like Julian Stanczak, Richard Anuszkiewicz and Ed Mieczkowski. This style seemed to have particularly strong appeal in Cleveland, perhaps since so many companies were run by engineers, who were accustomed to thinking in geometric terms. In the early 1980s, however, a new approach came to the fore which was more figurative, more anguished, more concerned with the sufferings of the body and the human psyche. In New York this was the period of figures like Julian Schnabel, David Salle, Eric Fischl and Jean-Michel Basquiat. There's a certain affinity between these figures and the young Turks of Cleveland art in that period: figures like Douglas Max Utter, Christopher Pekoc and Dexter Davis.

As a young art dealer, Busta was sensitive to changes in the air, and he spotted a number of artists now regarded as major regional figures who were then unknown. Douglas Max Utter, for example, was exhibiting his paintings in restaurants. Busta spotted the work of Derek Hess at a frame shop when he was still an undergraduate at the Cleveland Institute of Art. Since he had done his homework well, he could move quickly when there was a good opportunity. For example, Kirk Mangus came up to him at an opening and invited Bill to come look at his work in his studio. But Bill was already familiar with his work and signed him up on the spot.

The practical and financial restraints of running a gallery are daunting, particularly if you're interested, as Bill was, in showing the work of an artist in full and in depth. One of Busta's tricks was to schedule major shows when not much was happening around town—such as Friday just after New Years Day, or Friday just after labor Day. At those times he could often get an article in the newspaper. In January of 1995, for example, when he opened a show of the work of Derek Hess, it made the cover of *Scene*, the cover of the *Free Times*, and received a full-page article in the *Plain Dealer*—the most coverage he ever received. Sometimes it took a while for an artist to catch on, and took a bit of a shift in marketing approach. He showed the work of Derek Hess for four years, for example, with very modest sales, but then turned to exhibiting his concert posters, which were relatively inexpensive and sold like gangbusters to a young audience. Quite abruptly, Hess shifted from a drag on profits to a mainstay of the financial support of the gallery.

Since one of his central motives was to support the production of serious art, he has stayed with many of the same artists year after year. The challenge is to show their work regularly, but not too often, and to make sure that each new show contains a solid body of good work. Busta observes, "Even at 18 months, people think that someone has just had a show. But after 28 months they've forgotten who an artist is. So you need to do a show about once every two years. If a gallery has eight or nine openings a year for featured artists, that comes to about 18 artists in two years. If you add it up I've had a few more than that, but about 16 to 18 artists is the most for whom you can do a really adequate job."

Over the decades, just a few artists have left Busta's stable: Laurence Channing moved to the Bonfoey Gallery; and Derek Hess now markets his work on his own. But most of the artists he represents have stayed with him for years.

In 1998, after staging 100 exhibitions, he presented a final

show—Paintings and Monotypes by Douglas Max Utter—and closed the Murray Hill Road gallery. He then began a transitional period. In 1999 and 2000 he staged exhibitions (*Four Cleveland Painters* and *Fabricating Memory*) at a 3rd floor loft on St. Clair and a storefront on Prospect. Then in 2001 he opened a second gallery at 6403 Detroit which closed after nine exhibitions. In 2003 he joined the Heights Arts board for the purpose of creating the organization's gallery on Lee Road. He turned raw space into a clean, white-walled gallery and presented 20 exhibitions there in a little more than two years. In 2006 he organized a retrospective of works by Lilian Tyrrell for SPACES, and another with the work of Edris Eckhardt for the Cleveland Artists Foundation.

In 2007 he opened his final gallery at 2731 Prospect Avenue in Cleveland. Architect Robert Bostwick had renovated the second floor of the building for his architectural firm. While well-built and conveniently located, it had been slated for demolition for years by the Ohio Department of Transportation, and this made it difficult to find tenants. But the situation was ideal for a bargain-hunting art dealer. By this time, Bill had developed a stylish logo (derived from a neon sign designed by Jeff Chiplis), and had begun to publish brochures to complement exhibitions. He'd soon begin to program concerts (beginning with one of French Baroque music by the ensemble Les Delices in 2009) between exhibit openings, added a striking sculpture by Kristen Cliffel as a permanent front-desk feature; and installed a neon sign.

Selling art, of course, was always a challenge. Galleries always attract intellectuals and art lovers more successfully than people with money. Busta says Susan Murray, the wife of Don Harvey was very helpful when he was starting off and would invited Bill and his wife to dinner with local art patrons. He began to build connections with them. " Over the years you get a pretty good idea of who has a sustained interest in art in Northeast Ohio," he says. "Serious artists have networks of people who are interested in their work. You bring these people into the gallery. You ask the artists who you should be showing. You look at who goes to the benefits of arts organizations."

Why did he close? The fact that his lease was coming up for renewal in September made it logical to take a look at his long-term goals. For one thing, he realized that the world of art-dealing is starting to go through major change. "The role of the traditional art gallery may be passing. When you go to New York you don't see lines anymore going into galleries in Soho. The art world is more spectacle- and art-fair- oriented. With the internet, artists can market their work more easily on their own.

Busta also notes that the art scene in Cleveland has changed, and there a now more galleries than ever handling significant contemporary art. "In the 1970s I felt that Cleveland was facing an uncertain future. That's changed. There are a lot more people doing things; there's more opportunity and more professionalism. Even in the earlier '80s people felt that there were better places than Cleveland for you to go if you were an artist. I'm not hearing that anymore. Cleveland is a good place to be an artist."

But perhaps the major factor was sheer fatigue. His wife Joan had retired; he had reached retirement age himself. He had staged hundreds of exhibitions, and the sheer physical work of lifting and hauling art had become exhausting. He didn't have the money to hire an assistant to do the work. In one way or another he plans to remain active in the local art scene, but is no longer up for staging exhibitions on a monthly basis. Lauren and John Davies will take over Prospect Avenue gallery in September, and plan to exhibit a mix of new and familiar artists, including some that Busta represented.

One could argue that the William Busta Gallery has brought new character not only to the arts scene, but to Cleveland's overall health and vitality as a city. Is he surprised by what he has achieved? Not exactly. "People ask, 'Did you ever imagine that the gallery would become the sort of cultural force it became?' The fact is that we planned that from the beginning."

25 ARTISTS / 25 YEARS

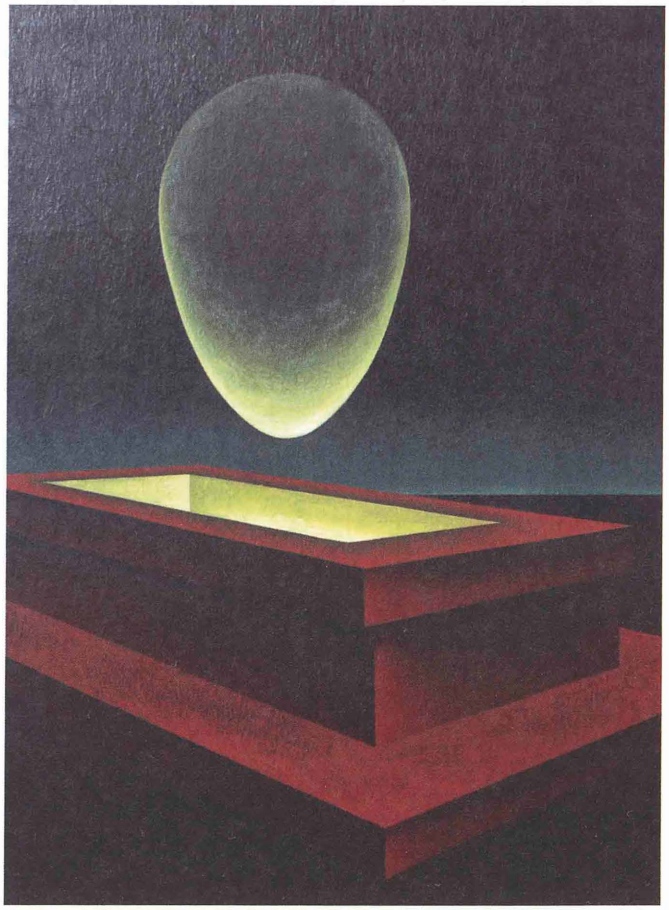
In 2014, William Busta Gallery celebrated a quarter of a century in business with a show called 25 Artists / 25 Years. The artists in the exhibition were chosen from the much larger roster of those he represented. The impact of the artists in that single show—which spanned the gallery's history—is a testament to the gallery's achievement:

Rob Mihaly
Don Harvey
Michael Loderstedt
Douglas Max Utter
Andrea Hahn
Laurence Channing
Curlee Raven Holton
Kirk Mangus
Douglas Sanderson
Derek Hess
Eva Kwong
Dexter Davis
Hildur Asgeirsdottier Jonsson
Mary Jo Bole
Cecelia Phillips
Timothy Callaghan
Matthew Kolodziej
Kristen Cliffel
Brinsley Tyrrell
Kate Budd
Andrea Joki
Lorri Ott
Christi Birchfield
Mark Howard
Debra Rosen
Elizabeth Emery

LIFE, DEATH AND THE IN-BETWEEN

The Art of Clarence Holbrook Carter (1904-2000) at Wolfs

By Marianne Berardi



Clarence H. Carter (1904-2000): Glow, 1978, acrylic on scintilla, 30" X 22."

The extensive array of artwork by Clarence Carter now on exhibit at Wolfs Gallery on Larchmere provides an eye-opening, if not frankly revisionist, experience of a painter we thought we knew. Wolf's is showcasing work from all phases of the Cleveland School artist's career, and will soon put on view a trove of more than 300 of Carter's never-before-exhibited drawings, sketches made from life and from artwork in the Cleveland Museum of Art's collection, as well as preliminary studies for paintings. The gallery has prepared a fully-illustrated catalogue of work from the estate that will be available this fall.

In Cleveland, we know Carter perhaps nearly exclusively as an American Scene painter. His work of the '30s and '40s, which launched his artistic star following his graduation from the Cleveland School of Art in 1927, is powerful imagery by any yardstick. His best-known canvases record women collecting coal along the railroad tracks, expressionless farmers taking bushels of potatoes to market by horse and cart, riderless carousel horses, and ordinary-looking circus performers waiting in the shadows of a tent flap for their cue. But as the Wolf's exhibit demonstrates, there is more to Carter than his poignant Regionalist material: for example, an early symbolist painting of the *Lady of Shalott* (1927), and an entire mezzanine wall hanging thick with his later geometric abstractions from the 1960s and 70s. In the latter, semi-translucent egg shapes populate architectonic spaces that recall the lonely Surrealism of a De Chirico and the immutable geometry of a Piero della Francesca. The eggs behave like spirits floating and hovering, resting on surfaces, penetrating them, and disappearing behind walls and tucking inside crevices. While formally precise and reserved, the late work has an emotional resonance that mysteriously finds some correlation with the earlier efforts.

Looking across that career, it's inevitable to ask whether any common thread unifies his output. I've come away thinking that regardless of the vocabulary he chose, Clarence Carter spent his career exploring the same question: What was the nexus between life and death and the transition from earth to spirit? Because throughout childhood, he had experienced so much death. He witnessed periodic floods in his home town, Portsmouth, and recalled how, on one occasion in 1913, the family had to move to the second floor to escape the rising water. Carter recalled in one interview worrying out loud to his family, "If a fire broke out we'd be doomed because they couldn't get the fire hoses or anything [to the second floor] to put it out." In another, Carter described the shock of losing his two infant sisters: "Lively little sisters," he called them, "then, lying there cold and dead – it made a big impression."

And perhaps most frightening of all, when Carter was fourteen, his father came into his bedroom one morning, fell down on top of Clarence who was still in bed, and died of a heart attack. His death was not only a huge emotional loss for Clarence, but also the event which on so many levels transformed him from a boy to a man. Clarence Carter had to go to work to support the family, even while in art school. At one point he was forced to take a sabbatical to regain his health because he had been working himself so hard.

In 1978 Carter candidly acknowledged not only his fascination with death, but his artistic evolution from real to imagined forms: "Earlier in my career I was interested in the life that I knew around me as material for my art. Along with that was a keen interest in things that were not always tangible. Death had a strong pull, the unseen was keenly felt. ..Now the real has become further removed. The unreal has taken over...the imaginative is dominant" (Don Henry, Lifelong Search for Ultimate Answers: Clarence Carter—a Phenomenon," *Easton Pennsylvania Express*, May 8, 1978). Abstraction seems to have been a distancing mechanism for him.

Fault Lines, by Clarence H. Carter, 1971, acrylic on textured paper, 22" X 30."

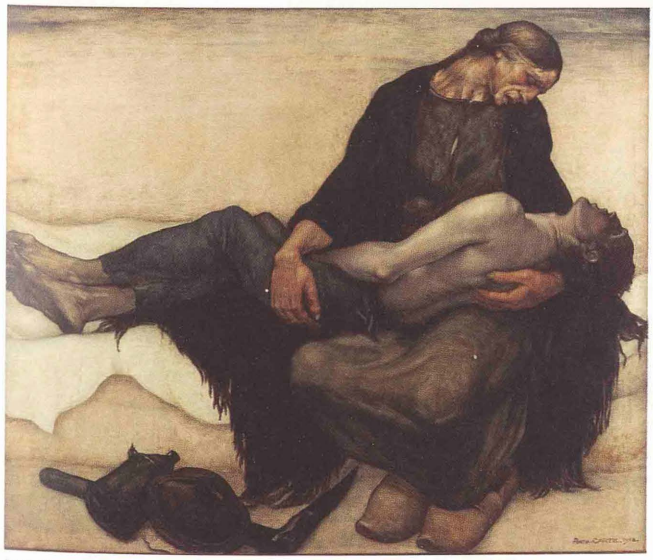
Carter's *Lady of Shalott*, painted when he was 23 years old, provides a literal interpretation of someone passing between life and death. The Lady is stretched out horizontally, wearing a bright white garment, heavy like a funeral shroud. She floats down a river under a starry sky, while all around her in the darkness incongruous morning glories twinkle like fireflies with little white stars in their throats. The Lady's head is tilted uncomfortably so far back that her nose and chin point high in the air. This is a sharp, unusual and powerful face, decidedly more masculine than feminine. Surrounding it, however, is a brilliant and elliptical chartreuse halo that lights up the night, transcending her mortal body.

Carter's choice to paint the Lady of Shalott's story upon graduation underscores his awareness that choosing the life of an artist would require a tremendous amount from him. The Lady, who weaves her magic web and sings her song in a remote tower all day long, can be seen to represent the contemplative artist isolated from the bustle and activity of daily life. The moment she sets her art aside to gaze down on the real world of Camelot, a curse befalls her and she meets her tragic death, arriving in Camelot as a dead woman, unable to enjoy its beauties and pleasures for which she abandoned her art.

But where was Carter's formal source for this type of image? Symbolic visual language of this sort is a sharp departure from anything he would have seen in the work of his teachers at the Cleveland School.

The transcript of a 1964 interview that Richard Doud conducted with Clarence Carter for the Archives of American Art provided the clue for Carter's inspiration: "In my junior year, I ... had liked the work of Anto-Carte . He was a Belgian painter and his work interested me because at that time I was interested in morbid subjects. I think many adolescents go into that phase, and his rather morbid interpretations of religious subjects of everyday Belgian life intrigued me and I did a copy of his *Pieta* that was in the show. Mr. Milliken, the director of the Cleveland Museum, was away at that time and he came back just as I was finishing the picture. He came to the gallery and it was so exact, and so much like the picture, that he got terribly upset and wanted to know who gave me permission to make the copy. Somebody had given permission but they failed to state that I shouldn't do it the actual size of the picture, which I had done. So they said I couldn't have the picture, and I was terribly upset. They sent the picture to Belgium to get the doctor's okay that owned the painting, and also [Anto Carte's] permission for me to have it. In several months' time the thing came back all stamped up on the back that I could keep the picture. Well, that did one thing that was extremely good for me . . . it drew me to the attention of Dr. Milliken. He became interested in my work."

A visit to the Cleveland Museum of Art's archives last week enabled me to learn more about Carter's connection with the work of Anto-Carte . Following his success at the 1925 Carnegie International Exhibition in Pittsburgh, Anto-Carte was awarded a one-man show at the Cleveland Museum of Art. This is where Carter encountered Anto-Carte's peculiar blend of Flemish primitivism, charged with Symbolist and Expressionist overtones. Figures were large, unhappy and reductive. His *Pieta* dated 1918, which Carter had too-faithfully copied, portrayed a dead soldier on his mother's lap in the pose



TOP: Clarence H. Carter, Lady of Shalott, Oil on canvas, 1927, 40" X 60." ABOVE: Pieta (1918), by Anto-Carte (Belgian, 1886-1954). Oil on canvas, 37" x 44.25." Collection Musee des Beaux-Arts, Mons. LEFT: Lady of Shalot (detail). Photo by Marianne Berardi.

traditionally reserved for the Dead Christ being mourned by the Virgin. Not insignificantly for Carter, the composition features a large person whose dead weight is borne by the body of a smaller one.

Anto-Carte's Pieta (now in the Musee des Beaux-Arts, Mons) also became the source for Carter's *Lady of Shalott,* but with the dead soldier/Christ figure shown in reverse. The head is tilted sharply back in the same manner; the facial features match; and the background zones are banded in a similar sequence. Carter may have known or even owned the lithograph Anto-Carte made of his *Pieta* image.

At the other end of his career, when Carter turned to painting abstractions with egg forms emanating from the ground such as his remarkable *Fault Lines* of 1971, he noted: "There is a strange correlation between my childhood and what I am painting today. As a child I would spend days digging deep holes, being careful to square up the holes and smooth down the sides. Then I would squat down in these holes ... and contemplate the mystery of the cubicle shutting me off from the visible world." It is hard to read this and not consider that Carter was, at some level, contemplating his own mortality. And finally, in an even later geometric work of 1978, a large mandorla-shaped egg rises upwards from a rectangular box, reading exactly like an open tomb. Surely this is a reductive Renaissance Resurrection. In light of this, how can Lady of Shalott not be Carter's very first "egg"painting? The spirit of the woman glows all around her head, not in a round halo like a religious figure, but as an earth-bound one, who is still transitioning to another place, just as Carter was, as he searched for his artistic voice.

Wolfs Gallery has an extensive collection of more than 500 works by Clarence Holbrook Carter, much of which will be on exhibit through the Fall of 2015.

I wish to thank Peter Buettner, Archives Assistant at the Cleveland Museum of Art for his kind assistance in locating records associated with the Anto-Carte exhibition. At this writing the location of Carter's copy of the Anto-Carte Pieta is unknown.

FALL 2015 EVENTS

Your easy, chronological guide to what Northeast Ohio galleries and Museums have coming up in the next few months. More information about many of these shows can be found on preceding CAN member pages. Enjoy the shows!

CONTINUING EVENTS

THROUGH SEPTEMBER 27

Staged
AKRON ART MUSEUM

THROUGH OCTOBER 15

Migration
EASTMAN READING GARDEN
CLEVELAND PUBLIC LIBRARY

THROUGH OCTOBER 16

Risa Puno: Exhaust
ELENA HARVEY COLLINS: DEEPER STRUCTURES

The use of odor as a storeytelling tool didn't begin with Hans Laube's "Smellovision," which was deployed in Michael Todd, Jr.'s 1960 film Scent of Mystery, or even with Walter Reade, Jr.s film Behind the Great Wall, which was released three weeks earlier and used a system called "AromaRama." Indeed, odor-enhanced film experience dates at least to 1929, when a theater in New York created an effect by spritzing perfume from its ceiling, and perhaps as early as 1906. And no wonder: who hasn't been transported to another time and place by a distinctive smell? Brooklyn-based Risa Puno's Exhaust installation at SPACES applies the idea to energy politics. To say it's on view" through October 16 is correct, but misses the sensory point. It might be more accurate to say it's "in the air."

Meanwhile, in the Vault, Cleveland Heights-based Elena Harvey Collins has curated Deeper Structures, which also deals with alternative storytelling, but through Faulkner-esque slicing and dicing of video-based narrative structure. Artists include Dani Leventhal, Yvonne Carmichael, the Earcatcher collective, and Jibade-Khalil Huffman. Also through October 16. SPACES is at 2220 Superior Viaduct, Cleveland. Call 216.621.2314 or go to SPACESgallery.org.

THROUGH OCTOBER 25

Proof: Photographs from the Collection
AKRON ART MUSEUM

THROUGH JANUARY 3, 2016

Charles Beneke: Specter
AKRON ART MUSEUM

THROUGH JUNE 5, 2016

Psycho / Somatic: Visions of the Body in Contemporary East Asian Art
ALLEN MEMORIAL ART MUSEUM, OBERLIN

THROUGH JUNE, 2016

Return of the Dragon
ALLEN MEMORIAL ART MUSEUM, OBERLIN

AUGUST

27 Unending Journeys: Works of Samuel Butnik
Through October 3
CSU NORTH AND CENTER GALLERIES

27 Andean Spirit: Past and Present
Through October 3
CSU SOUTH GALLERY

28 Neighborhoods
Through September 26
HARRIS STANTON GALLERY, CLEVELAND

28 Prism, final convocation at the Gund Building
CLEVELAND INSTITUTE OF ART

28 2015 Faculty Exhibition (new Reinberger Galleries)
through October 10
CLEVELAND INSTITUTE OF ART

30 Community Show
Reception 2 – 4 pm Sunday, August 30
through September 27
ORANGE ART CENTER

[FOR OPENING RECEPTIONS, HOURS, AND OTHER DETAILS, SEE EACH ORGANIZATION'S PAGE]

TOP: Eating Our Continuity, Acrylic & Ink on Canvas, 2014, by Benji Diaz, won honorable mention in the 2014 CSU Student Art Show. Diaz is one of the artists featured in the opening exhibit of Popeye at Survival Kit, September 18 in the 78th Street Studios Third Friday event. LEFT: Space Oddity" (detail), 2014, Dye, primer, rock salt, glitter on MDF, 2014, by Dott von Schneider. ABOVE: Painted rain barrels by Linda Zoltan Wood will be installed as part of the new launch at Satellite Gallery, opening October 4 during Walk All Over Waterloo.

1 Body Proxy: Clothing in Contemporary Art

Clothes assume the shape of a body, but they also define our impressions of it. They communicate status and identity. The Allen Memorial Art Museum takes a look at clothes, not as fashion, but as subject, object, and raw material in the work of 30 artists, including Joseph Beuys, Jim Dine, Leonardo Drew, Robert Gober, Doris Salcedo, and Claes Oldenburg. Through December 13 at the Ellen Johnson Gallery, Allen Memorial Art Museum, 87 N Main St, Oberlin. Artist Jim Dine talks about Body Proxy, his work, and more at 5:30 pm September 3, at Hall Auditorium, 67 N. Main St., Oberlin. Call 440.775.8665, or go to oberlin.edu/allenart.

1 Transformation: Images of Childhood and Adolescence

Through December 23, 2015

ALLEN MEMORIAL ART MUSEUM, OBERLIN

1 The Body: Looking In and Looking Out

Through December 23, 2015

ALLEBN MEMORIAL ART MUSEUM, OBERLIN

1 Outside the Classroom: BAYarts Faculty Exhibition

Dianne Boldman Gallery through Oct 3rd

Opening Reception Friday, Sept 4th 7 – 9pm

BAYARTS

4 Walk All Over Waterloo

WATERLOO

4 Emergent 2015

THROUGH OCTOBER 17 AT HEIGHTS ARTS

4 Hispanic Heritage Exhibition

THROUGH OCTOBER 4 AT BECK CENTER IN COLLABORATION WITH THE HISPANIC CULTURAL CENTER

4 Open to Interpretation: Urban Culture Art Exhibit

Opening Reception 6 – 8 pm

through October 14, 2015

VALLEY ART CENTER

4 Scott Goss: Incoherent Spaces

Through October 18

MARIA NEIL ART PROJECT

5 Shadows and Dreams: Pictorialist Photography in America

There was a moment when photography transitioned from simply being a tool of documentation to one of expression—not simply a way of capturing a subject, but a language to say something about it. The Cleveland Museum of Art has an extensive collection of Pictorialist photography, and for the first time offers an in-depth look at the way the medium evolved around the turn of the twentieth century. Works of Alfred Stieglitz, Paul Strand, Gertrude Käsebier, Edward Weston, Karl Struss, and Ohio artists such as Margaret Bourke-White and Jane Reece. Through January 17, 2016 at the Cleveland Museum of Art, 11150 East Blvd., Cleveland. Call 216.421.7340, or go to Clevelandart.org.

8 Photo Now

ARTISTS ARCHIVES OF THE WESTERN RESERVE AT TRI-C EAST GALLERY

11 Northern Ohio Illustrators Society: The Selfie Show

Opening Reception: 6-9 pm Friday, September 11

Through October 4

THE ART GALLERY, WILLOUGHBY

11 Tremont Art Walk

TREMONT

12 Moondance: BAYarts Annual Benefit

It's probably sold out already, but you should check anyway, because BAYarts annual benefit is A) a huge party in a beautiful, Metroparks setting by Lake Erie, with bonfires, open bars, food from a dozen restaurants, and music by Cats on Holiday, and B) because they are honoring Zygote Press executive director and the person who conceived the Collective Arts Network, Liz Maugans. No tickets at the door, so get to your computer, or make the call now: 440.871.6543, or go to bayarts.net.

12 Eric Burris Mokume Gane Jewelry Trunk Show & Sale

FLUX METAL ARTS

17 Future Retrieval x Chris Vorhees

Opening Reception 5-8 PM

through October 23

THE SCULPTURE CENTER

17 Nevet Yitzhak

The late, former Cleveland Museum of Art director Sherman Lee's response to the Weather Underground's 1970 bombing of the museum's example of the Rodin bronze The Thinker was brilliant: He re-installed it, damage and all. And with its blown-apart base, but still intact from the ankles up, the 1880 sculpture became a part of the story of our time, too—a document of political unrest during the Vietnam War. Israel-based Multi-media artist Nevet Yitzahak was so taken by it during her exploration of the city earlier this year that she made it the subject of her video installation, commissioned by MOCA Cleveland. She documented the statue's annual, ritualistic care by museum professionals and combined the footage with archival imagery and digital animation to connect the bombing incident to Rodin's original subject for the statue, Dante Alighieri contemplating damnation and morality. The resulting film explores something just as relevant today--vandalism directed at art and religious icons, and the power those works hold in culture. It's her first solo museum show in the United States. Through January 10 at MOCA Cleveland, 11400 Euclid Ave, Cleveland. Call 216.421.8671, or go to mocacleveland.org.

17 Fragments

ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 Third Fridays

78TH STREET STUDIOS

18 Popeye Presents Future Past: Benji Diaz, Andy Dreamingwolf, and Jamey Hart

Reception 5 to 9 p.m.

POPEYE AT SURVIVAL KIT

18 ARTini Auction

Through September 25

HARRIS STANTON GALLERY, AKRON

18 HEDGE Represents

Opening reception 5–9pm September 18

Through November 20

HEDGE GALLERY

18 **Surroundings**
Reception: 5-9 pm September 18, Gallery Talk 1 pm September 19
Through October 24
CLEVELAND PRINT ROOM

18 **Honoring Henry Adams exhibit**
Through November 6
ARTNEO

18 **A Tribute to Bob Moyer**
Opening reception 7 – 9 pm Sept. 18.
Through October 10
BAYARTS

18 **Brick and Bones: Donald Mengay and Hrvoje Slovenc**
Good People with Bad Habits: Michelangelo Lovelace
Reception 6 - 9 pm September 18, exhibit through – October 24
2731 PROSPECT

19 **SPARX City Hop**
Like a gateway drug, SPARX City Hop annually gives about 20,000 people a taste of something new-- the burgeoning and constantly evolving art and food scenes in Cleveland's neighborhoods in and around Downtown. Galleries and studios throughout the region open their doors to visitors who—everyone hopes—like what they see so much that they come back. It seems to be working. By any measure, Cleveland's urban neighborhoods are on the rise. Organized by the Downtown Cleveland Alliance, SPARX City Hop offers an easy and systematic way to explore without having to deal with parking your car. Free trolleys run from 11 am to 6 pm. The East loop connects Playhouse Square and the Campus District, where you'll find Cleveland State University Galleries and Bonfoey Gallery; the Superior Arts Corridor, where you'll find Zygote Press, the Cleveland Print Room, Society for Photographic Education, City Artists at Work, and a multitude of individual artist studios; and Asia Town Center, where you'll find Gadi Zamir's Negative Space Gallery, installations of sculpture marking each year of the Chinese Zodiac, and more. The West loop takes you to The Gateway District, The Historic Warehouse District, where you'll find Shaheen Gallery, Harris Stanton Gallery; Tremont, which is home to Steven Mastroianni's studio, House Tremont, Doubting Thomas, and others; and Ohio City, where Transformer Station and SPACES anchor one end of the scene, and Canopy and Loren Naji's gallery hold down the other. Of course there are approximately forty billion restaurants in between. For information, go to downtowncleveland.com.

19 **Chromos Opening Celebration**
CLEVELAND INSTITUTE OF ART

19 **Grand "Green"**
Opening: 1 – 3 pm
ZYGOTE PRESS

19 **Chalk Festival**
CLEVELAND MUSEUM OF ART

24 **Wizards of Pop Pop Up Books**
Through January 3, 2016
AKRON ART MUSEUM

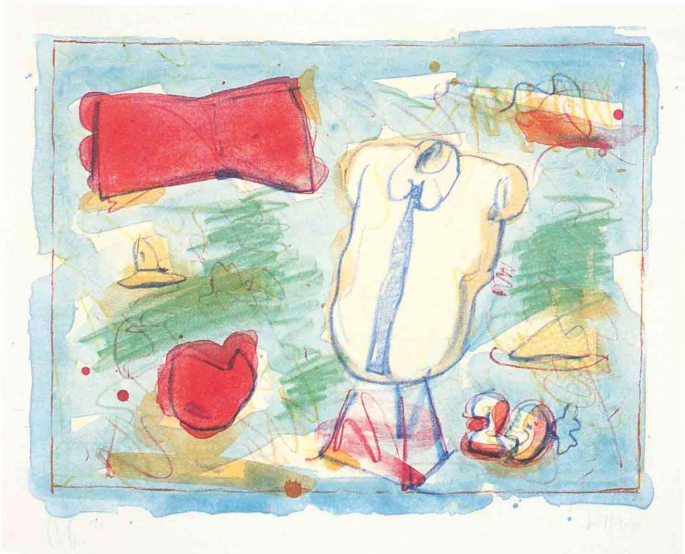
25 **Do Ho Suh: architectural installations**
Through January 10, 2016
MOCA CLEVELAND

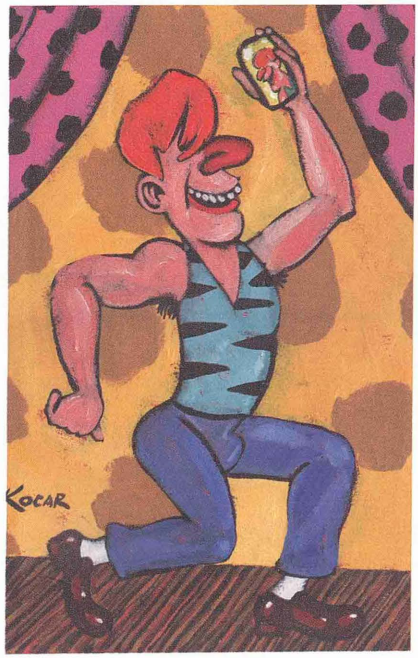
26 **Closing Reception / artist talk by Artists in Residence Patti Fields and Ray Juaire**
ZYGOTE PRESS

26 **ARTneo Benefit and Auction**
ARTNEO AT 78TH STREET STUDIOS

26 **Corrie Slawson: A Desert of Magnificence: New and recent works on paper**
Through November 20
SHAHEEN GALLERY

27 **Mural Celebration**
2 – 4 pm
VALLEY ART CENTER





ABOVE: Store Window: Bow, Hats, Heart, Shirt, 29 Cents, 1973, Claes Oldenburg, Color lithograph, AMAM, Gift of Allan Frumkin, 1982.71, from AMAM Body Proxy exhibition. RIGHT: "Dancing," by George Kocar, one of the artists featured in the Northern Ohio Illustrators Society Selfie Show, September 11 at The Art Gallery of Willoughby.

OCTOBER

1 **Octavofest: Altered Octavos**
LOGANBERRY BOOKS

1 **Octavofest: Artist Books Cleveland Abecedaria show**
NOTRE DAME COLLEGE

1 **Emergent 2015 Artist Talk and Poetry Reading**
HEIGHTS ARTS

2 **Our Art Theater: 100 seasons of the Cleveland Playhouse**
through January 2, 2016
ARTNEO AT CLEVELAND PUBLIC LIBRARY

2 **Edited, Deleted and Manipulated: Rose Haserodt**
Emerge / Singer Steel Building
LITTLE ITALY

2 **Little Italy Art Walk**
October 2, 3, 4
LITTLE ITALY

2 **Walk All Over Waterloo**
WATERLOO

2 **New Launch**
LOREN NAJI'S SATELLITE GALLERY

2 **Dana Oldfather: Soft Armor**
Through November 1
BONFOEY

3 **Fine Art / Fashion**
ELEVATE GALLERY

3 **Rock, Paper, Scissors Benefit and Silent Auction**
MORGAN CONSERVATORY

3 **1 pm talk: Collecting Art, by Barbara Tannenbaum**
ARTISTS ARCHIVES OF THE WESTERN RESERVE

6 **Octavofest: Watch Art! With ABC members**
CLEVELAND STATE UNIVERSITY

9 **Tremont Art Walk**
TREMONT

9 **TRIPLE LINDY: Jim Giar, Randy Crider, Ryan Finley**
Opening Reception 7-9 pm Friday, Oct 9
through Oct 28
BAYARTS

9 **I Love GREATer Cleveland! New works by Ray Neubert**
Through November 15
BECK CENTER FOR THE ARTS

9 **Tablescape Luncheon**
ORANGE ART CENTER BENEFIT AT THE CLEVELAND RACQUET CLUB

10 **Works of Dresden Exchange artists Tony Franz and Svenja Wichmann**
ZYGOTE PRESS

11 **Painting the Modern Garden: Monet to Matisse**
Through January 5, 2016
CLEVELAND MUSEUM OF ART

14 **Ingalls Exhibit**
CLEVELAND MUSEUM OF ART

14 **6:30 pm talk on Marketing and Promotions for the Individual Artist, by Josh Usmani**
ARTISTS ARCHIVES OF THE WESTERN RESERVE

15 **Buoyancy: Works of Aimee Lee & Kristin Martincic**
opening reception / artist talk at 6 pm Thurs, Oct 15
Through Dec 5
THE MORGAN CONSERVATORY

15 **Octavofest: Guild of Bookworkers Standards of Excellence Seminar**
WYNDHAM HOTEL

15 **5:30 - 7:30 pm: Valley Art Center Clambake**

16 **Third Fridays**
78TH STREET STUDIOS

16 **Wanderings / Wondering: New Works by Andrea Hahn**
through December 19
TREGONING AND COMPANY

16 **A Pocket Full of Change: Wood block and letterpress book by Michael Gill**
Through December 19
TREGONING AND COMPANY

16 **Dana Depew: Assholes and Elbows**
Opening reception 5 – 9 pm
POPEYE AT SURVIVAL KIT

16 **Jen Craun: Of The Earth**
Jen Craun stepped away from the role of Associate Director at Zygote Press to focus full time on her own work, with big results, including exhibits already this year at Urban Orchid and in Maria Neil Art Project's space at the NOADA show at Transformer Station, and opening November 5, the first ever juried show at the Ohio Arts Council's Riffe Gallery in Columbus. The work itself is big, too--large wood intaglio prints that explore spatial relationships, journeys home and afar, and of course the behavior of ink and plates. She brings recent works to a solo show at BAYarts. The opening reception is 7 – 9 pm Friday, October 16. The show continues through November 8 in the Sullivan Family Gallery BAYarts is at 28795 Lake Road in the Cleveland Metroparks Huntington Reservation, Bay Village. Call 440.871.6543, or go to bayarts.net.

16 **Curious Distortions: Paintings and Sculpture by Mary Spain**
Through December 30
ARTNEO

16 **Gone but Not Forgotten**
Through January 16
KOKOON ARTS GALLERY

17 **Artist talk by German artists in residence Tony Franz and Svenja Wichmann**
1 – 3 pm
ZYGOTE PRESS

17 **Jill Hurant Classic Jewelry Trunk Show & Sale**
FLUX METAL ARTS

18 **Octavofest: Cleveland Book and Paper Show**
CLEVELAND SKATING CLUB

18 **Keleidoscope open house**
CLEVELAND INSTITUTE OF ART

22 **A Tradition Re-Interpreted: New Work by Chinese Artists**
Through December 5,
CLEVELAND STATE UNIVERSITY NORTH AND CENTER GALLERIES

22 **A Spirit Resonates: Chinese Art from the Degenfelder Collection**
Through December 5
CLEVELAND STATE UNIVERSITY SOUTH GALLERY

29 **Chicks With Balls: Judy Takacs Paints Unsung Female Heroes**
Opening Reception: 6:00 to 8:30
TRI-C GALLERY EAST

30 **2nd Annual International Exhibition**
Through November 28
HARRIS STANTON GALLERY, CLEVELAND

30 **Photographic Works: Joseph Minek Symbiosis State: Amber Stucke**
Reception 6-9 pm October 30, exhibit through December 5
2731 PROSPECT

31 **Imagining the Garden**
Through March 6, 2016
CLEVELAND MUSEUM OF ART

6 **Julian Stanczak and Barbara Stanczak**
Through January 2, 2016
BONFOEY

6 **Nathan Prouty and Zimra Beiner: Fabricated Fictions**
Opening Reception 5:30-8 pm
through December 19
THE SCULPTURE CENTER

6 **Walk All Over Waterloo**
WATERLOO

6 **Adolfo Bimer, Creative Fusion Artist-in-Residence**
Reception: 5-9pm November 6
Gallery talk 1pm November 7
Through November 25
CLEVELAND PRINT ROOM

6 **Todd Forsgren: Ornithological Photographs**
Opening Reception and Book signing 7-9 pm Friday, Nov 6
Gallery talk 2 pm Saturday, November 28
BAYARTS

6 **3rd Annual Student and Instructor Exhibition**
Opening reception 6 – 9 pm November 6
Through November 28
FLUX METAL ARTS

6 **Libby Chaney: Seasons**
Opening Reception 5 – 10 pm Friday, November 6
Through November 22
MARIA NEIL ART PROJECT

6 **Creative Fusion artist Behrang Samadzadegan**
6 – 8 pm
ZYGOTE PRESS

6 **44th Annual Juried Art Exhibit**
Opening Reception: 6 – 8 pm
through December 23
VALLEY ART CENTER

7 **Screw Factory Artists Holiday Open Studio**
noon – 6 pm
LAKE ERIE SCREW FACTORY

7 **Anniversary Open House**
FLUX METAL ARTS

7 **SPACES Guide to the Galaxy Benefit**
Honoring William Busta and Joan Tomkins
SPACES

13 **Ohio Printmakers**
Through December 12
HARRIS STANTON GALLERY, AKRON

13 **Tremont Art Walk**
TREMONT

14 **Silent Poetry: Masterworks of Chinese Painting**
Through April 24, 2016
CLEVELAND MUSEUM OF ART

14 **Annual Kozo Harvest**
MORGAN CONSERVATORY

20 **Third Fridays**
78TH STREET STUDIOS

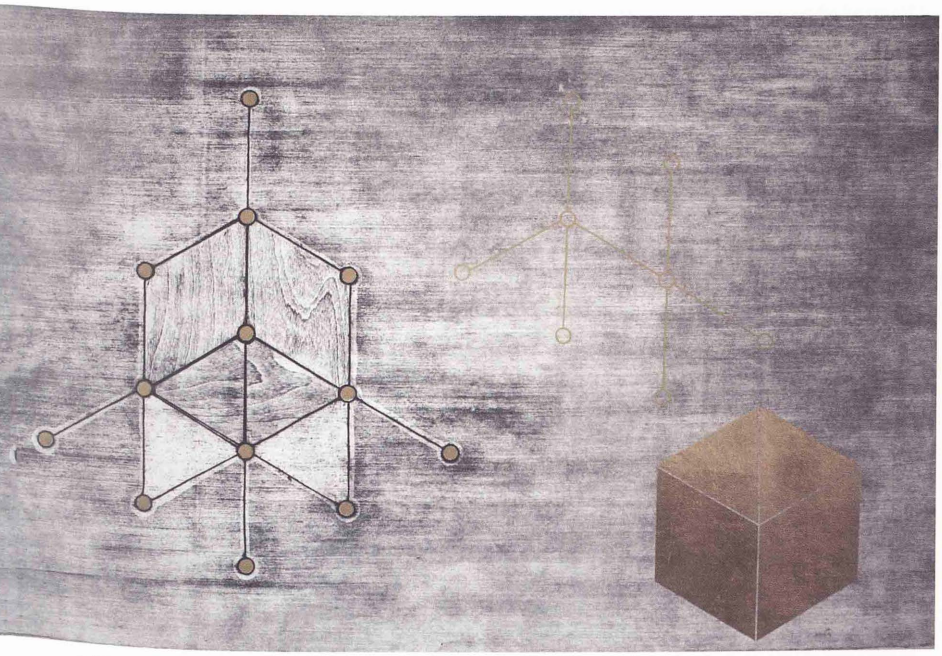
20 **Dana Depew: Assholes and Elbows**
Closing reception 5 – 9 pm
POPEYE AT SURVIVAL KIT

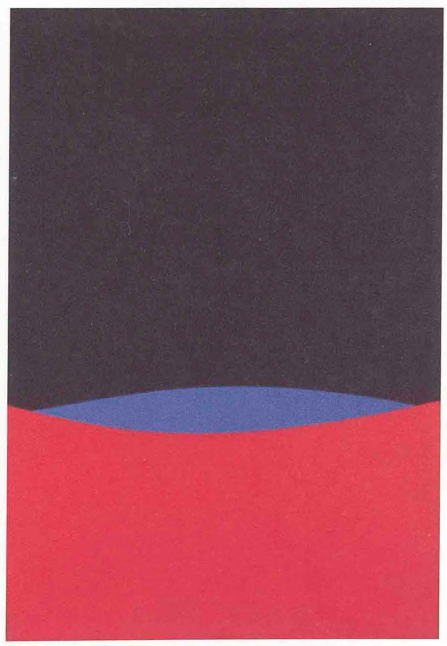
20 **HeightsArts Holiday Shop opening**
CAN Winter issue launch event
HEIGHTS ARTS GALLERY

20 **Lime Light: Focus on Local Art and Artists**
Through January 3, 2016
BECK CENTER FOR THE ARTS

21 **Open House: BAYarts Holiday Shop**
Saturday 9 – 5; Sunday 12 – 5
open 7 days through December
BAYARTS

21 **NEO Geo**
Through April 24, 2016
AKRON ART MUSEUM





LEFT: Inherent Structure by Jen Craun. Wood intaglio with screen print and gold leaf, 26" X 40". Jenn Craun *Of The Earth* opens October 16 at BAYarts. ABOVE: Samuel Butnik;s The Sky Beyond #44 (1969, acrylic on canvas, 47.25" X 28) is featured in Unending Journeys: Works of Samuel Butnik at the Galleries at Cleveland State University, in cooperation with Artists Archives of the Western Reserve. Image courtesy of Artists Archives of the Western Reserve. acrylic on canvas, 47.25 x 28, Artist Archives of the Western Reserve Collection

c/ma

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

2731 Prospect
2731 Prospect Avenue
Cleveland, Ohio 44115
2731prospect.com

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@yahoo.com
216.361.9255

The ArtCraft Building
2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Arts In Strongsville
strongsvillearts.org
440.668.4848

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source Inc
23600 Mercantile Road Suite A
Beachwood, Ohio 44122
216.464.0898
rothcollection@sbcglobal.net

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland
Tower Press
1900 Superior #114
Cleveland, Ohio 44114

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

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8997 Highland Drive
Brecksville, Ohio 44141
brecksvillearts.com
440.526.6232

BRICK Ceramic + Design Studio
420 East 161st Street
Cleveland, OH 44110
brickceramics.com
216.744.4689

Canopy
3910 Lorain Avenue
Cleveland, Ohio 44113
canopycollective.com
216.309.1090

Center for Arts Inspired Learning
13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

City Artists At Work
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Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Convivium33 Gallery
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Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Corcoran Fine Art, Ltd.
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Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

Creative Art Space and More
33760 Lear Industrial Parkway
Avon, Ohio 44011
creativespaceartandmore.com
440.823.7406

The Davis Sculpture Foundation
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Cleveland, Ohio 44102
godwinelkins@earthlink.net
216.651.0376

Donna Marchetti Design
donnamarchettidesign.com

Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

EMERGE
EmergeCleveland.com

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

FORUM artspace
1300 West 78th Street
Cleveland, Ohio 44107
forumartspace.com
614.378.9877

Fra Angelica Studios
530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Group Ten Gallery
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Kent, Ohio 44240
grouptengallery.com
330.678.7890

Harris Stanton Gallery
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Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios
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Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
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440.525.7029

LAND Studio
1939 West 25th Street, Suite 200
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land-studio.org
216.621.5413

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216.881.2818

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

MOCA Cleveland
11400 Euclid Avenue
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mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Negative Space
3820 Superior Avenue
Cleveland, Ohio 44114
thinknegativespace.com
216.485.3195

NOCA Gallery
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nocagallery.com
216.272.0751

Northern Ohio Art Dealers Association
info@ohioart.org
ohioart.org

The Northern Ohio Illustrators Society
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Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

Praxis Fiber Workshop
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Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Historical Society
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Society for Photographic Education
2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
spenational.org

SPACES
2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Still Point Gallery
2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

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Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

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thomasfrenchfineart.com
330.867.1679

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Cleveland, Ohio 44113
transformerstation.org

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Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tremont Art Walk
tremontartwalk.com

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Verite Stained Glass Inc.
11 South Main Street
Oberlin, Ohio 44074
440.774.4881

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Westlake-Westshore Arts Council
PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery
2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Wolfs
13010 Larchmere Boulevard
Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

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ascherman.com

David Bergholz
davidbergholz.com

Kevin Busta Industrial Furnishings
kevinbusta.com

John Carlson Studios
carlsonstudio.net

Design Culture Cleveland
designculturecleveland.com

JoAnn Dickey
joanndickey.com

Susie Frazier
susiefrazierart.com

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Diane Hoeptner
dianehoeptner.com

Leslie Edwards Humez
clevelandartsculpture.weebly.com

Leila Khoury
leilakhoury-sculpture.com

Debra Lawrence
deblawrencecontemporary.com

Jason Lehrer
jdlehrer @ yahoo.com

Liz Maugans
lizmaugans.com

Jason K. Milburn
jasonkmilburn.com

Erin O'Brien
erin-obrien.blogspot.com

Eric Rippert
ericrippert.com

Steven Standley Galleries

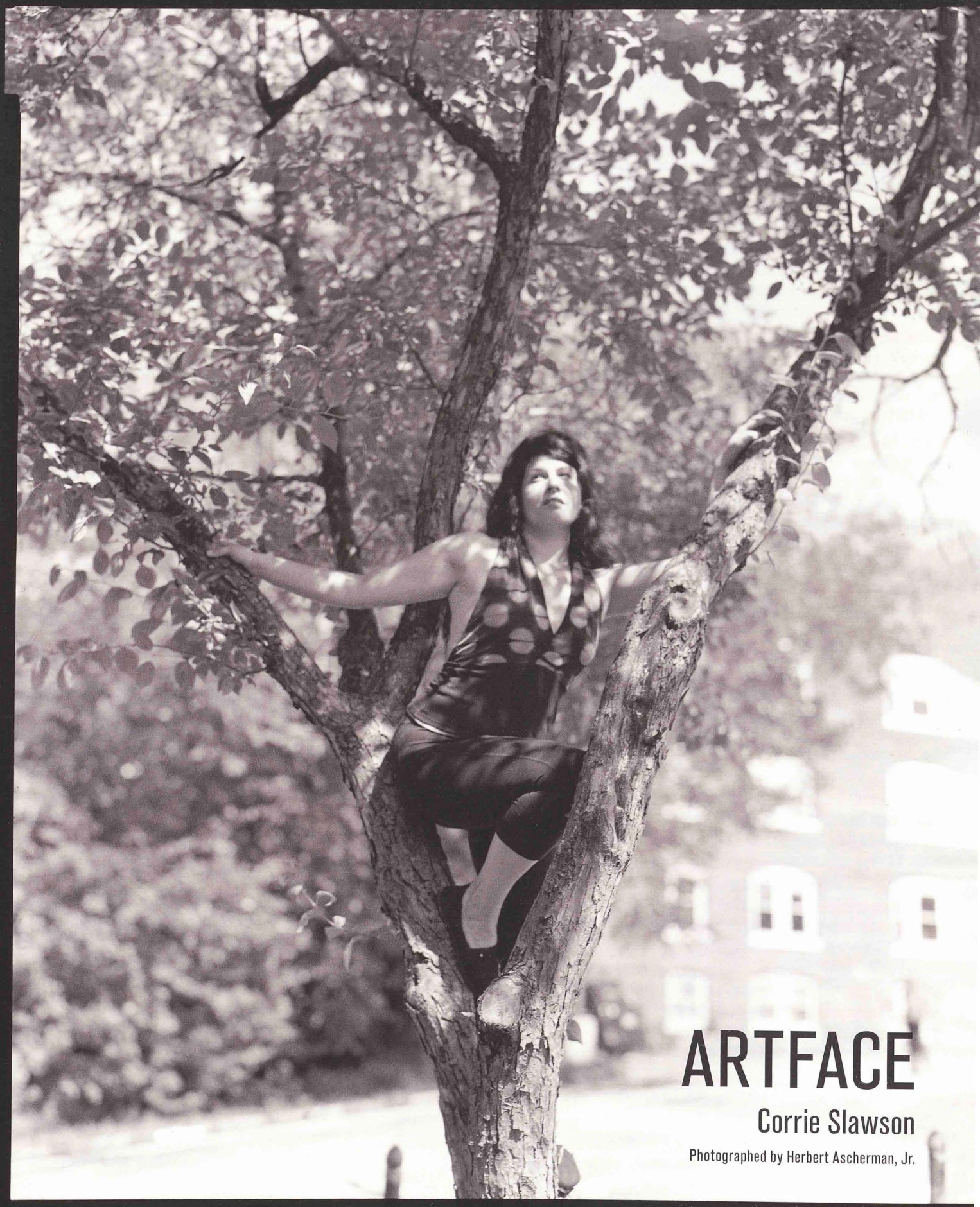
Judy Takács
judytakacspaintspeople.com

Dawn Tekler
dawntekler.com

Dan Tranberg
dantranbergstudio.com

Douglas Max Utter
douglasutter.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com



ARTFACE

Corrie Slawson

Photographed by Herbert Ascherman, Jr.

Development and land-use policies that favor newness over reuse drive Corrie Slawson to fantasize alternative realities for neighborhoods and specific places that were once considered to be magnificent but are now under appreciated. She responds by building macro and microscopic landscapes on paper, combining printed versions of pictures she takes during day-to-day travels. Her works on paper integrate screen print, paper lithography, acrylic, spray paint, pencil, and other mediums. In Summer, 2015 her work was exhibited in a solo show at the Peoria Arts Guild (IL) and a group show at Centro Cultural Tijuana, Mexico. She recently had work on view at the Toledo Museum of Art. A solo exhibition opens Saturday, September 26 at Shaheen Modern and Contemporary in downtown Cleveland. This apple tree is located near her home in Coventry Village, next to a public parking lot.

CLEVELAND MUSEUM OF ART
3 3032 00687 4907

AKRON ART MUSEUM
THROUGH OCTOBER 25, 2015

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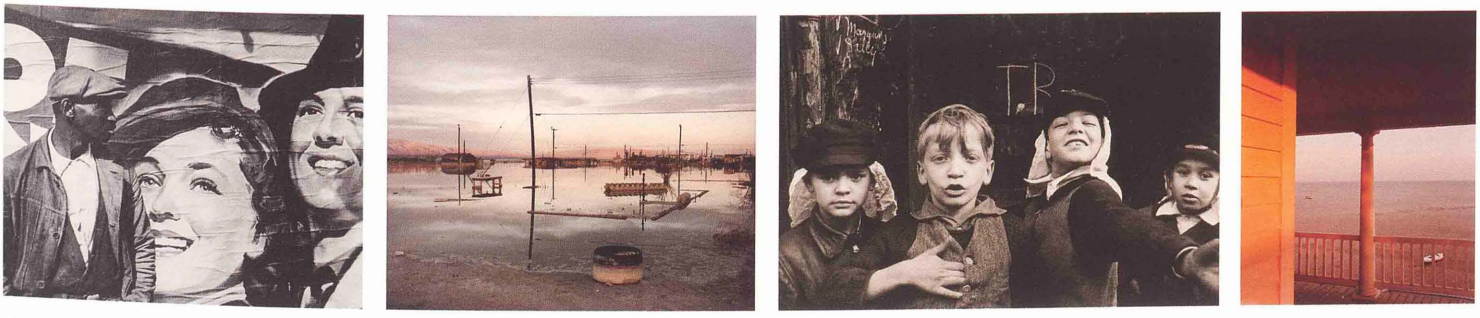
Photographs from the Collection



Upper: Barbara Probst, *Exposure #106: N.Y.C., Broome & Crosby Streets, 04.17.13, 2:29 p.m.*, 2013
Lower L-R: Walker Evans, *Southeast*, 1936; Richard Misrach, *Flooded House Foundation, Salton Sea*, 1984 (printed 2001); Helen Levitt, *New York*, c. 1940 (printed later); Joel Meyerowitz, *Porch*, 1981. All works Collection of the Akron Art Museum.

One South High | Akron, OH 44308 | 330.376.9185 | www.AkronArtMuseum.org

THE CLEVELAND MUSEUM OF ART

PAINTING THE MODERN GARDEN
MONET TO MATISSE

OCTOBER 11–JANUARY 5

Presenting Sponsors:
BakerHostetler

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Cleveland MAGAZINE

ClevelandArt.org

In Cleveland, the exhibition is made possible by an indemnity from the Federal Council on the Arts and the Humanities.

Michelle and Richard Jeschelnig Exhibitions & Special Projects Fund.

Painting the Modern Garden: Monet to Matisse is co-organized by the Cleveland Museum of Art and the Royal Academy of Arts in London.

Water Lilies (Agapanthus) (detail), c. 1915–26. Claude Monet. The Cleveland Museum of Art.